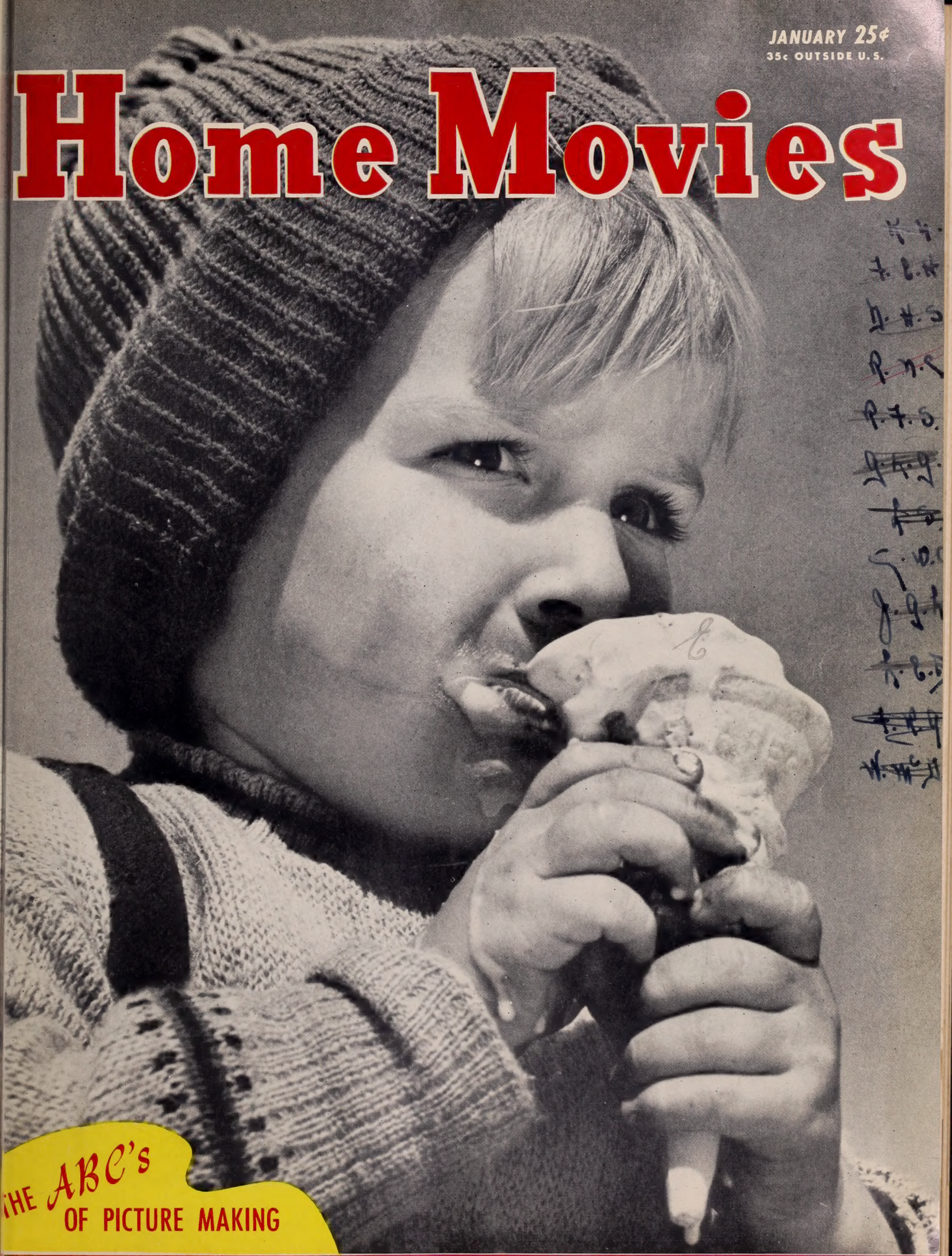


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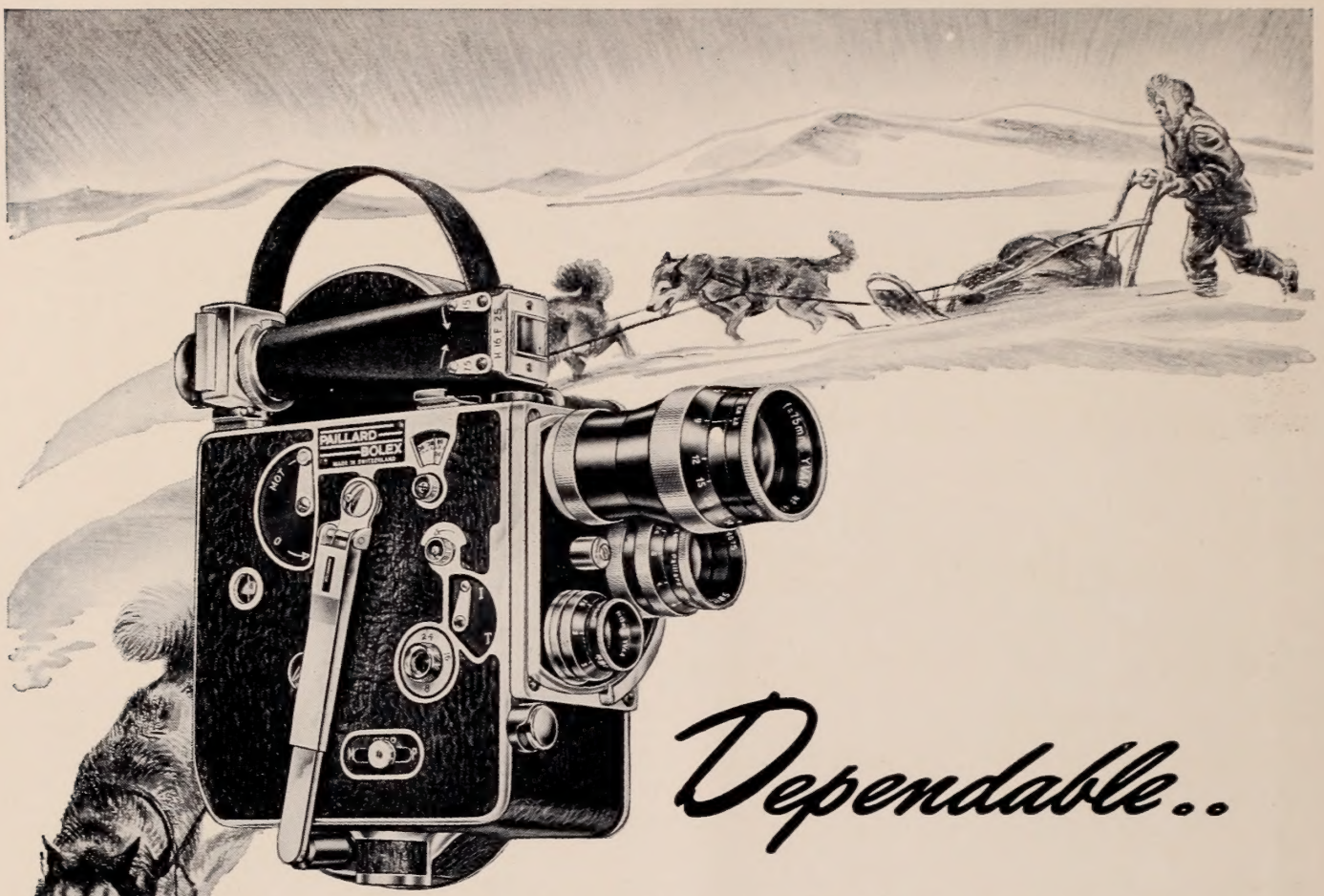
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HOME MOVIES

CHARLES J. VER HALEN, SR.
Publisher

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PHOTO CREDITS—Cover, by Jack Nelson, Art Center School; Pg. 14, drawings by Darwin Lewis; Pg. 16, Felix & Nikki Zelenka; Pg. 18, Ross Madden (4), Eugene Robert Richee for Warner Bros.; Pg. 19, Ross Madden (4), Felix & Nikki Zelenka; Pg. 20, Don English; Pg. 21, William E. Lummus; Pg. 22, Ragnar Petersen; Pg. 23, Herb Carleton; Pg. 24, Russell F. Ruch; Pg. 25, William E. Lummus; Pg. 26, Felix & Nikki Zelenka; Pg. 27; Don English; Pg. 30, MGM from U.S. Navy, RKO; Pg. 31, OPL Photo by John Calkins (3), Ewing Galloway from American Photo, OPL Photo by Elliott G. McLean.

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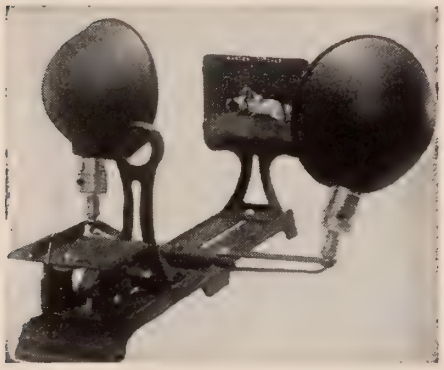
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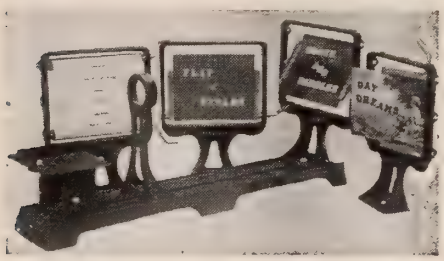


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UNHERALDED, unannounced we bring you a new type of presentation in this issue of Home Movies. More pages, more information, more articles and more photography than ever before!

Making New Year's resolutions seems to be a vanishing custom, but Home Movies is old-fashioned enough to resolve, not only to continue with the kind of articles you like, but also to improve them as we go along.

To help us do this, we hope you will let us know how you enjoy this first issue of 1949. Tell us what you like to see in Home Movies.

"ABC's of Movie Making" (page 12) is the first of a series of articles for beginners. The advanced filmer also will see a new series of articles in 1949.

To better serve you, the offices of Home Movies is moving, on the first of the year, to new and enlarged quarters, at 3923 West 6th Street, Los Angeles 5, Calif.

* * *

Amateur film makers used to wish they had Hollywood movie studios to shoot in. Now the shoe is on the other foot. The professional film makers keep looking for ordinary city streets to shoot in. There was "The Lost Weekend," "Boomerang," and "Naked City." Now comes the "Louisiana Story." Robert Flaherty, its director, prefers actual locales to synthetic studio settings. He creates authentic and artistic films by using native people in their normal background in everyday situations. Just like our personal movies do!

* * *

The Western film is a standard box office attraction. Studios continue to grind them out but no one knows why they are so consistently successful. Our guess is that the real star of the Western epics is the horse. What is more thrilling than a scene of a galloping equine unless it is a galoping herd? As if to verify our secret opinion, a screen heroine recently got off the train in Hollywood on her return from the East to tell us she was delighted at the size of the waiting welcoming crowd.

The welcome wasn't for her, however. It was for the race horse, Citation!

* * *

How large is your screen? How would you like to see your films projected to 30 x 40 feet? That is the size of the screen which will be used to show storm scenes of David O. Selznick's "Portrait of Jennie" during its premiere in Los Angeles at the Carthay Circle Theatre.

The use of enlarged screens for special scenes is not entirely new but this one has a new name. It is called the Cycloramic screen. To go with it, there is a new sound system caled Multisound. Sound speakers are distributed throughout the theatre.

When the storm scenes come on, the stage curtains expand to the larger screen. The sound effects come, not only through the screen, as in normal practice, but from the ceiling and sides of the theatre.

The Cycloramic screen is 12 times the size of a conventional 40-inch home movie screen. The Cycloramic image is magnified more than 580 times. To get the same magnification, with an 8mm home movie, we would have to project it on an 8-foot screen.

The width of the standard 35mm. sound film projector aperture is .825 inches; the 8mm projector aperture is .17 inches.

* * *

Undoubtedly the most filmed event in the world is the annual parade of the Tournament of Roses which takes place every New Year's Day in Pasadena, Calif. This year, several million persons jammed the streets of the Los Angeles suburb in a solid mass. Thousands of home movie fans were there, including many who waited 10 to 15 hours to insure having a good vantage point for filming.

* * *

How long does it take you to film a movie? Professional quickies are shot in a few days, sometimes in a single day. A record for slowness, or something, is the Australian film "Sons of Matthew," produced by Charles Chauvel, now being completed after 22 months in work!

* * *

A market for 16 mm. footage is announced by Libra Film Distributors, 6525 Sunset Blvd., Hollywood 28, Calif. Films running 10 to 30 minutes either black-and-white or color, shot at 24 f.p.s. will be considered for national distribution. Desired are films of sports, news events, hunting, sport fishing, trapping, marine and animal life, history, geography, science, industrial, research, inventions, miscellaneous educational subjects, religious and documentary topics, comedy situations with animals, pets or people, glamour girls, bathing beauty contest winners and other subjects of suitable general interest. Suitable films will be held pending sales agreement; others will be returned.

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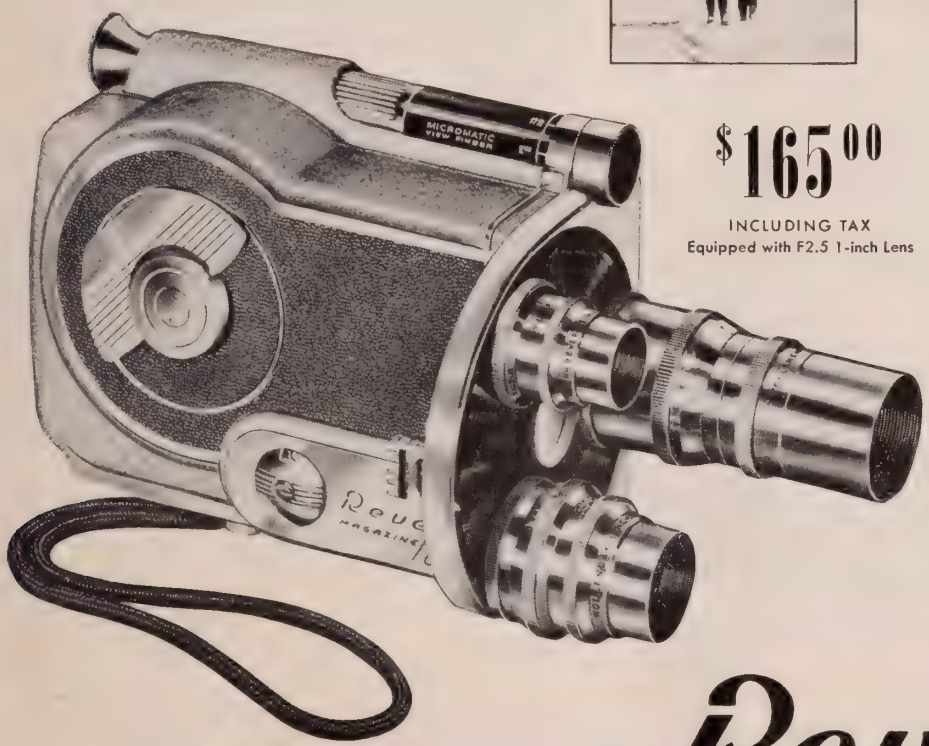


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- ★ ***Single frame exposure*** *for animating titles, maps and trick shots.*
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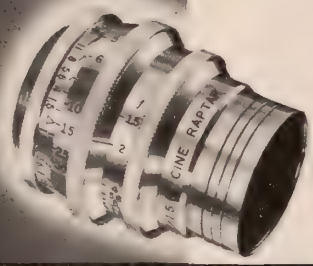
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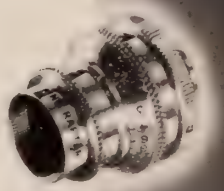


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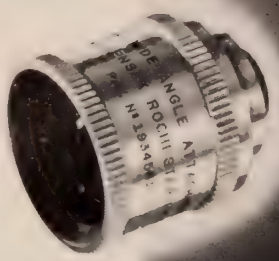


17mm *f*/2.7 WIDE ANGLE

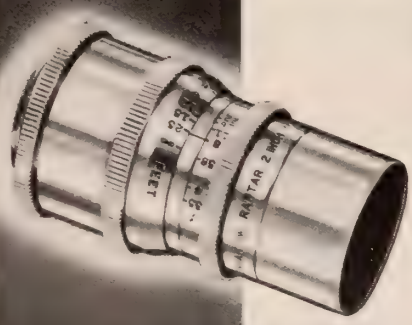
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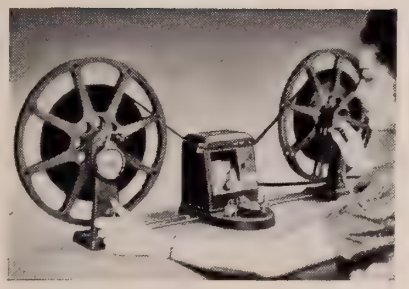
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8 mm CINE RAPTAR LENSES (WOCOTED)

½	13mm	f 1.9
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1½	38	3.5

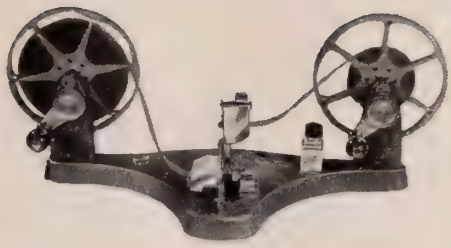
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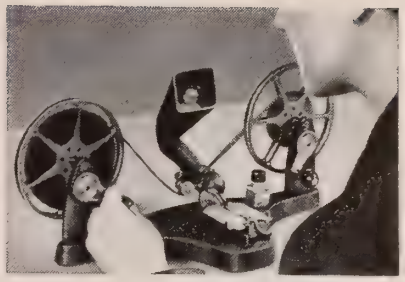
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to Increase Your Personal Movie Pleasures

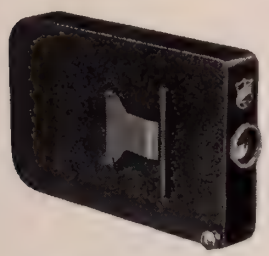
The Filmo accessories shown here are appearing in dealers' stores again, after having been unavailable for years. Each is a unit you can depend upon to do its job 100%, because each is designed and built to the same high standards as Bell & Howell Cameras and Projectors.

See your Filmo dealer now. He can probably make prompt delivery on the Filmo accessories you need. Bell & Howell Company, 7125 McCormick Road, Chicago 45. Branches in New York, Hollywood, and Washington, D. C.

EXTRA LENSES



Special-purpose lenses for your Filmo Camera have been very scarce . . . but the following are now available in limited quantities: For Filmo Companion and Sportster 8mm Cameras—the 1½″ F3.5, a telephoto with 3 times the magnifying power of the regular lens. For Filmo 16mm Cameras—17mm F2.7 Ansix and .7″ F2.5 Super Comat wide angle lenses in focusing mount. 2″ F3.5 telephoto lens. 6″ F4.5 telephoto lens.



DIRECT FOCUSER

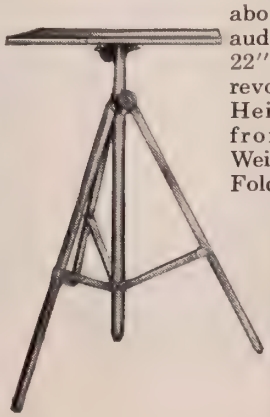
Inserted in place of film magazine, lets you look through the lens of any 16mm magazine-loading Filmo Camera for accurate framing and sharp focusing of extreme close-ups and titles. Eliminates parallax.



FILMO CAMERA CASES

Richly fashioned in London Tan genuine leather. Models for every Filmo, some with extra space for accessories and film. Pictured—Combination Case for 8mm Filmo Companion or Sportster Camera.

PROJECTOR STAND



Supports sound or silent film projector above heads of seated audience. Has 12″ x 22″ top which can be revolved and tilted. Height adjustable from 33″ to 57″. Weighs only 12 lbs. Folds compactly.

B&H ALL-METAL TRIPOD

Provides sturdy camera support for rock-steady pictures. Head permits smooth panoraming, tilting, or combined motions. Telescoping legs—adjustable height. Leg tips for indoor and outdoor use.



Precision-Made by

Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World



1.
"Hi'ya Pop!"



2.
"Can I use the car, huh?"



3.
"Needs a wash, huh?"



4.
"I wouldn't take the girls for a ride —"



5.
"—not in a car that needs washing."



6.
"The girls! There they are! Hi'ya, gals!"



7.
" "



8.
"Don't work too hard, Dad!"

ABC's OF HOME MOVIE

How to film home-life incidents - - first of a new series of articles

THE home movie maker is a one-man band. He is the motion picture director who decides what, how and where. He is the cameraman who is responsible for the mechanics of camera angle, lighting and exposure.

Before casting ourselves in the cameraman's role let's put on a figurative beret and sit in the director's chair.

The alphabet blocks with which a director works are the individual camera shots. A number of scenes, put together, narrate an incident. Then incidents are strung together like pearls, in logical order, until a story necklace is created.

We're not worried about necklaces, now. To start with, we will be satisfied with some pearls filmed from every day incidents among family, friends, and children.

There are plenty of episodes around the house. Just for example, imagine Dad driving home from the office and being hailed by Daughter saying, "Hiya, Pop, can I take the girls for a ride in the car?"

Dad, being an old hand with this request, draws daughter's fingers across the hood to see if there's any dust. Sure enough, there is, and daughter decides she wouldn't ride in a car that can stand washing. She hardly puts sponge to hood, however, before the girls come bicycling by. Dad, aware of what is in store, starts down the steps with a fresh bucket of water. He is just in time to wave to daughter and friends departing on bicycles.

To film this episode, we can start with a long shot showing our house. A car drives up. In the house, a door opens. A girl comes out. She runs toward the car.

Next — but let's list the scenes we will take:

SHOOTING SCRIPT

1. Long Shot. Home sweet home, daughter running out.

2. Medium Shot of Daughter running. (See photo 1)

3. M.S. (photo 2). Car. Daughter runs up as door of car opens. She speaks. Dad comes out, takes Daughter's hand and draws it across hood of car. He looks at dust on her fingers.

4. M.S. (photo 4). Daughter comes out of house and down steps carrying bucket of water. Etc.

List scenes in this way, indicating each as a L.S. (long shot), M.S. (medium shot), or C.U. (closeup).

The Long Shot, in the alphabet of movie-making, is one that shows not only the subject, but also its surroundings. The camera distance might be 50 feet or five miles — depending on whether the subject is an automobile or the Empire State Building. It is generally used at the beginning of a sequence.

The Medium Shot shows all of a subject. Medium shots should be used sparingly. Many medium shots would be better as closeups.

The closeup shows part of subject. It is the most dramatic device in the cameraman's bag. A closeup can describe the appearance of a hand, a face, or moving feet more accurately than vision. It can stop the clock of time and extract an instant of action, like a specimen on a slide, for microscopic study.



YES. Use low angle shot, with camera close to the ground to increase sky area and dramatize the picture.



NO. Using camera at eye-level allows subject to appear lost amid dark background. It's not flattering.

MAKING

BY

LUKE HAMMAR

PHOTOS BY GEORGE BOARDMAN



NO. (Above) There's not much action in this version of Daughter meeting Dad to obtain car.

YES. If script says action, get it even if it means shooting a scene over and over again (right).



Check each shooting script in advance for opportunities for more closeups. Does script say, "Daughter speaks to Dad"? It's a spot for a closeup of daughter. "Dad gets out of car and replies to Daughter"? Closeup of Dad.

"Girls on bicycles appear. Daughter waves." Closeup. "Gals on bicycles wave back." Closeup. That's the way to plan it, C.U., C.U., C.U., at every opportunity.

A home life incident need not take more than 25 to 50 feet of 8 mm. film. Allow about one to two feet for each take, depending on its nature. One foot of film runs five seconds. Count slowly up to five while filming the average shot.

With script in hand, we go out "on location" to give our episode a dry run. Each take is visualized as if we had film in the camera. Where is the camera placed for each shot? Shall it be an L.S. or C.U.? How is the lighting?

This dry run experience crystalizes each scene so when we proceed to shoot it with live models we know exactly what we want, like a dyed-in-the-wool motion picture director.

But how about problems of camera handling, focusing, exposure? Those come under the heading of the cameraman's responsibilities to be considered in the next article in this series.

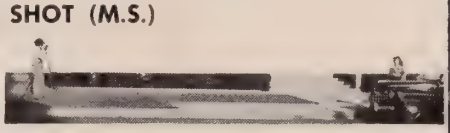
LONG SHOT (L.S.)



An LS shows not only the subject, but also its surroundings. It is generally used to introduce a new set or incident.



MEDIUM SHOT (M.S.)



An MS shows all of a subject. Use this shot sparingly. Plan for more long shots and, especially, closeups.



CLOSEUP (C.U.)



A closeup or medium closeup shows part of a subject. Camera may be brought close enough to show only hands or face.



The Best Film Sets Are Free

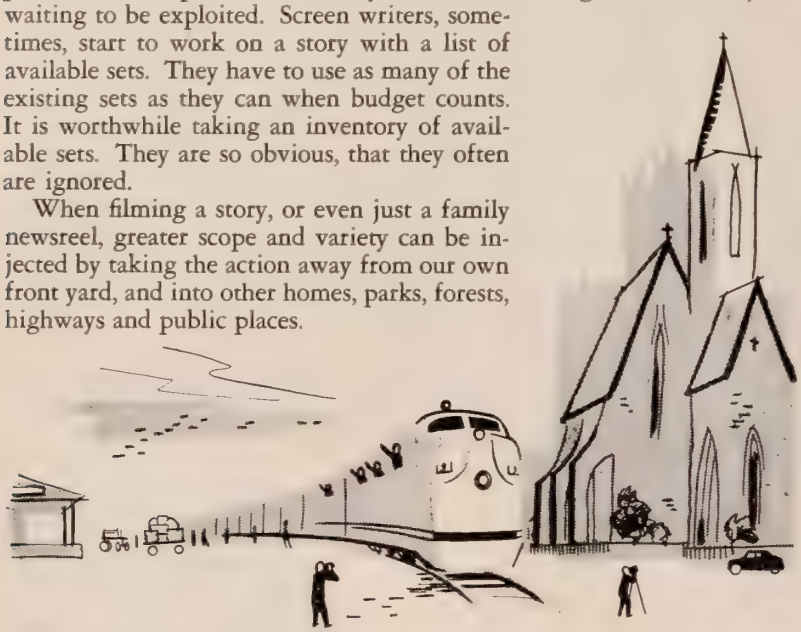


"THE TAJ MAHAL and Queen Elizabeth's jewels." A Hollywood script, perhaps, might call for such a set. But anyone who cannot afford even a single diamond-encrusted camera just has to do without—or use the sets that nature and human architecture have prepared and placed at his disposal. Fortunately, there are lots of good locations just waiting to be exploited. Screen writers, sometimes, start to work on a story with a list of available sets. They have to use as many of the existing sets as they can when budget counts. It is worthwhile taking an inventory of available sets. They are so obvious, that they often are ignored.

When filming a story, or even just a family newsreel, greater scope and variety can be injected by taking the action away from our own front yard, and into other homes, parks, forests, highways and public places.

The playgrounds are there. Yet, how often do we utilize the swings, slides, sandboxes and other devices that seem made to order for filming?

Skating ponds, ski and toboggan slides and other winter settings are wonderful to shoot—especially if the filmer wears mittens!





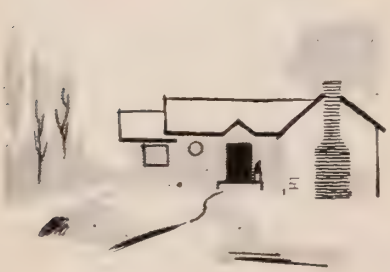
Give your town a screen test. Explore with a camera the way cine scouts do in planning professional productions. Test the photogenic qualities of various places at home and afar — places worth returning to. Collecting with your camera is fun, too. Trains, churches and people waving are just a few of the subjects which confirmed collectors go for.



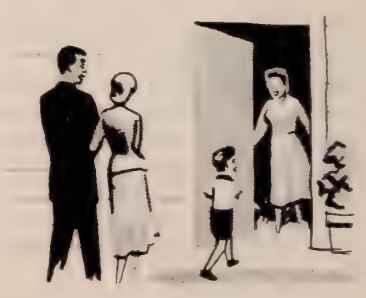




The success of Hollywood Westerns is due in no small part to the photogenic qualities of the horse. It's easy to put pictorial eye-appeal into our own films. The first step is to explore—even if it's only with a still camera. With our own pictures on file, we can decide where to shoot specific scenes—where background and sunlight will cooperate with camera.







Make movies that move. "Sunday at Home" might start with a scene of the family mansion, carefully framed in the viewfinder. Count up to six and with camera continuing to run, let the visitors walk into the scene. Then move camera up for a medium shot at the door. Finally, round out this little sequence, with a closeup of hostess welcoming each visitor, one by one.



NO. Side lighting cuts face in half. This might be appropriate for a Jekyl-Hyde story, or a psychological drama of a split personality, with mood lighting.



YES. Front lighting is best for closeups and is the most flattering. Observe the direction and elevation of the sun in relation to the subject and its background.

Let Sunlight Work For You



REFLECTORS, PLACED on the ground or used vertically may be of cardboard, paper or even bed sheets. To increase effectiveness, crumpled tinfoil may be pasted on one side.

LIGHT CREATES pictures in its own image—dull and lifeless or sparkling and colorful. Film records the image as it sees it, with its limited range, not as the human eye records it. To bridge the gap between what the eye sees and the film records, two important factors are: First, the quality of the light. Sunlight appears bright and sparkling to the eye, and equally so to film. Dull conditions sometimes appear pleasant to the eye, especially if there is imagination behind it, as there usually is. But film has no imagination. To it, dull is dull. Second, the direction of the lighting. With color film, straight front-lighting is the simplest. Color, not lighting, provides contrast and modeling. With black and white, pep is added with directional illumination from slightly to one side. These considerations are paramount in filming people. With long shots, landscapes and scenic views, side lighting for effect may come into use.

NO. Darkness masks the eyes in this type of closeup unless the sun is very low. Reflections are effective from white walls, sidewalks, clothes or other adjacent surfaces.

YES. Shadows come to life when illuminated with a reflector. This is especially helpful with color film. Use a tripod, music stand (or assistant) to hold and direct the reflector.







MONOCHROME or

BY HOUSTON LEIGH

"Black and white film my choice for filming form and action"

IS action what you want? Are you interested primarily in the way things move and the shapes they assume? Action is the prime ingredient of a movie. Pictorial composition gives it beauty. For these elements, black and white is the film to use.

Several advantages show up at once.

1. Black and white—monochrome—gets the action.

It takes ultra slow motion if that is what you want, with speed to spare, and none of the picture quality is lost. The same holds true whether the action is football, a horse race or a machine shop running at full tilt. There is no law against using some color footage, too. Hollywood does it.

2. Black and white film is "fast."

It picks up the image in dimly-lighted areas. Monochrome looks into shadows where color film would be stopped cold or where color would be subdued or lost.

Fog-shrouded and smoke-blotted scenes, filled mostly with shapes and shadows, or night scenes lighted only by street lamps and store windows, give monochrome opportunities to prove its worth.

Under difficult lighting conditions or when color temperature of illumination is not suitable for accurate color rendition, black and white comes through.

3. Black and white is economical.

Monochrome film costs vary according to make and speed, but even the fastest of the better-known brands retails for less than color. Bulk film offers additional economy.

Take as an illustration the matter of making a football movie. Fast black and white film sees right into the shadows and records the action. When a play begins you never know exactly how it is going to end. You use a lot of film in order to get the high spots of action. With black and white you get more footage per dollar than with color.

4. Processing is speedy.

Laboratories equipped to develop black and white film are numerous. Time is often saved if you process the film yourself. It isn't difficult with monochrome. The cost of equipment for handling relatively small rolls (100 feet or less) is within reason. Many serious amateurs do their own processing. It makes the job more completely their own and pride in accomplishment rises accordingly.

5. Black and white puts emphasis on form.

No matter how fine the detail, monochrome gets it. If there is an opportunity to make the picture attractive—and every scene deserves eye appeal—attention to highlights and shadows pays off handsomely.

Textures, lighted correctly, make excellent monochrome pictures. The clear-cut silhouette, of course, is a natural. Shadow patterns provide lovely effects.

6. Black and white is fine for record films.

Monochrome serves you well when you give it the chance. It won't fade in long years to come. It has been zipping through projectors in our theaters for more than half a century. Take a look at the number of class A black and white movies going the rounds at the moment. Take a look, too, at the way the first-run theater patrons keep on putting down their money to enjoy them.

Black and white film presents a challenge, which I, for one, cannot resist.

COLOR FILM?

BY TED R. BOMAR

"Kodachrome or Anscocolor adds dimension and emotional impact"

THE girls know about color. A dash of it is in whatever they wear. It does things for them. And it does things to the people who look at them.

There you see demonstrated two big advantages of color: *1) It is beautiful, and 2) It packs an emotional wallop.*

Stir well with a few other choice ingredients, like personality, and you get glamour.

Color film catches these qualities and transfers them to your screen. It adds something to the personality movies of youngsters at play. It adds to scenic views at home or on travels, to foliage and flower pictures, to festive events, and to studies of animal life of all kinds from the family pooch to the exotic critters at the zoo.

The novelty of color in a motion picture no longer is enough to make an audience exclaim in wonder. Color must do its share in putting across the idea on which the movie is based.

You might say there is color in everything, for all light is color. True enough. It is equally true that all subjects that can be lighted sufficiently can be photographed on color film. Some subjects demand it.

An artist who turns out remarkably appealing Western landscapes says, "A picture in full color delights you for the same reason as a trip into the country. There's an element of freshness. It seems close to nature."

You take a trip to see and enjoy nature, and to bring home those scenes the way you see them. Rolling hills, mountains or desert have great eye appeal because their magnificent colors do something to our emotions.

In winter, red and gold rays from the sun, and blue reflected from the sky, often give rare beauty to a landscape that was dull and uninteresting a few hours earlier when clouds were heavy. Comparison may be made between movies of one scene in sunlighted color and black and white.

When shooting scenery, we are happier using color film.

The outdoor spectacle is another item. Expositions, parades, fiestas, ice carnivals and water sport shows owe much of their success to color. Films of these events are more spectacular in color.

Even the indoor spectacles are happy hunting grounds for fast lenses. Games and races, whose appeal is action, however, may be just as well in monochrome.

Look at the delicate pink in your baby's cheeks, his bright blue eyes and the gold of his curly hair. You will always remember these things, you think. But you are also very fortunate in being able to photograph them as they are.

There is dramatic impact in color. Various colors have long been associated with the emotions and the good things and ills that mankind encounters.

Red spells excitement, danger (like the traffic light says) and anger.

Mixed with yellow in the right proportions, red becomes tamer and easier to get along with. It may then reflect such pleasant matters as the comfort of a fireside or the warmth of hospitality.

Predominant yellow can hint at fear, or it can indicate heat in a desert scene. Blue, a cold color, represents calm and peacefulness. The stage has long been successful in

• *Continued on Page 36*



TEN IDEAS FOR



Foreground framing adds depth. It establishes locale and mood before characters walk in. Notice how carefully the wheel is framed against the clouds in this scene from story of Virginia City, Montana, one-time booming gold-rush town, now a thriving, lively tourist mecca.

"WHAT shall I look for?" That's a question always asked. Knowing what to shoot and how to shoot it distinguishes the experienced film maker.

Action makes the movie, but setting helps to put it across. Look for backgrounds, foregrounds and incidental material to include in your scenes.

An axiom of story telling is establishment of locale. A novelist sets the stage with words. We do it with pictures. The beginning of a film tells the audience from the start what its going to look at, what it's all about. The setting establishes that.

Whether we are striving for beauty or dramatic impact, backgrounds and surroundings help establish the mood.

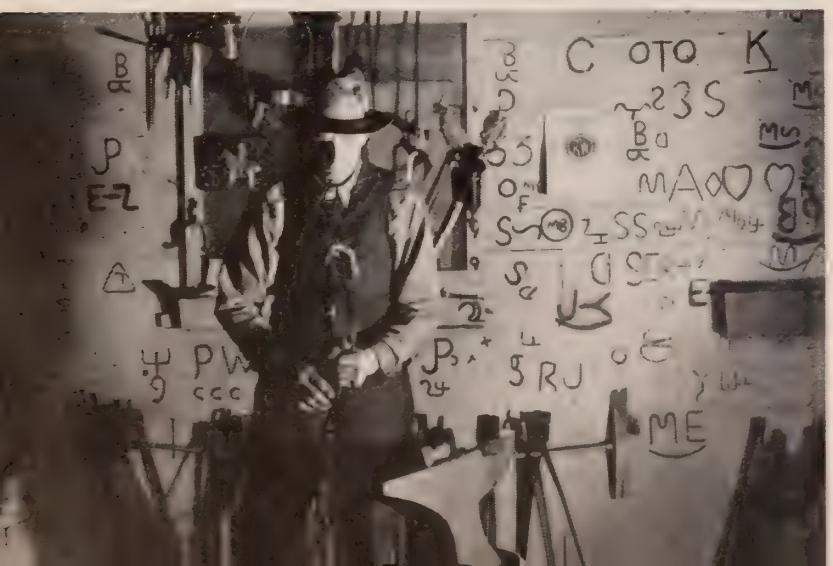
Explore for camera angles. As simple an object as a tree branch or a doorway may offer possibilities for framing



Two heads are better than one. Repetition is a strong device, either for supporting expression or for contrast of differences. Background (below) helps tell story. Information, such as cattle brands, is brought in supplementary to the action, in this case, a smitty at work making horseshoes.



Guide signs identify travel locales and act as titles. Use them, also, to further the activities of your characters. The hotel sign (below) does not hog the scene. It is kept incidental to action in Warner Brothers film, "John Loves Mary," but serves to establish the location of the activity.





BETTER FILMING

a scene and adding depth. The setting need not subordinate the action or characters.

Landscapes and scenic views are a constant source of amazement and pleasure. It is easy to intersperse them without rhyme or reason, creating only distractions. But planned as part of the action, they become a strong story-telling force, providing emphasis, contrast and mood.

Consistency is a virtue. In a mood film, it is a necessity. Follow one general lighting method at a time. A story of cattle rustlers might be pitched in a somber, shadowy atmosphere. On the other hand, a short about children building a snow fort would be in a gay, high-key lighting mood, or course, with all emphasis on the motion and life of irrepressible kids at play. Side lighting brings out snow texture. Keep shadow areas small. Emphasize snow's expanse.



Silhouettes offer dramatic possibilities for action, sometimes with the simplicity of animated cartoons. It takes exploratory work to find suitable locations, but they open up new possibilities. Filming is especially easy in black and white film. How about telling a complete story in silhouettes?



Children's activities make them interesting. Building a snow man offers chance to build a story climaxed by snowball battle. Unusual camera angles (below) hold audience attention. Look for new camera points of view to shoot from. Explore with the camera viewfinder before beginning to film.



Behind the scenes, spectators may be as interesting as the rodeo. Film them as well as the main event. Let locations work for you (below). Staging a scene on a balcony overlooking a city adds drama. Start camera, then let characters walk in. This shows beautiful scenery and furthers the action.







PICTORIALLY SPEAKING....

BEAUTIFUL and strange are the effects that the camera can achieve when used with thought and imagination. On this and the following pages are a group of pictures which indicate how closeups, trick photography, odd angles and choice of subject can make your films come alive.

Above, a closeup from an unusual angle captures expression. On the next page is a fine example of double exposure. By turning this photo on its side, it can be used as a title background, shooting at a distance of 32 inches with a 1¼-diopter lens.

The pictures of the seagulls on Page 22 and the deer on Page 23 are the type of wildlife scenes you can film with patience and care. It is for shots like these, particularly of such timid creatures as the deer, that a telephoto lens is invaluable to the filmer.

Maybe you haven't a trained chimpanzee, like the studious fellow on Page 25, but dogs, cats and even horses can be filmed in unusual poses if you are willing to spend the time necessary. Like children, animals never seem to do what you want them to without considerable coaxing and wheedling, but the results usually justify the time and effort.

The street scene on Page 24 shows what can be done with wise choice of camera angle and shadows. Taken from street level, it would be just another busy, crowded and possibly confused picture, with light areas overexposed and shadows underexposed. From above, however, it becomes an interesting, symmetrical study of a big city's activity.

The scenic view on Page 26 of Lake Tahoe, rimmed with mountains and a mecca for Western sports enthusiasts, is a fine example of pictorial beauty and proof that a movie camera needn't be panned madly back and forth to encompass a vast area. By wise choice of a filming spot, far enough back from the subject, a large expanse can be captured without moving the camera. This page is another that makes a splendid title background.

Page 27 is another good example of fitting subject to locale, with both blending in a mood of langorous vacation days. The closeup of the girl makes her dominate the picture, and her pose carries out the feeling of the entire scene.

Good pictures, whether movie or still, are no accident. The filmer who knows his equipment and what it can do, then gives forethought and study to each scene before he shoots it, is the one whose pictures create and hold interest and win the plaudits of those who view them.







DEER IN YOSEMITE were filmed by Herb Carlton, who ventured to shoot against the light with a telephoto lens, overexposing for the shadows. It takes lots of patience to get effective scenes such as this. Easier to film, are the seagulls on the page opposite.




SCRIPT





Congratulations 19



WINNERS OF HOME MOVIES 1948 AMATEUR CONTEST

"Volcano"*
Alan Probert
Fairbanks, Alaska
*THE VER HALEN TROPHY WINNER

"Mexico at Work and Play"
Ralph E. Gray
Mexico City, Mexico

"Ravenswood Plantation"
L. S. Frierson, Jr.
Shreveport, Louisiana

"Beauty"
Joseph A. Pissott
San Francisco, California

"The Brushoff"
Mrs. Merle Williams
Los Angeles, California

"The Great Man Hunt"
Donald W. Volkman
West Somerville, Massachusetts

"The Wolf's Tale"
George A. Valentine
Glenbrook, Connecticut

"Under the Sun"
Casimir Zaleski
Canton, Ohio

"Escape"
Francis J. Barrett
Seattle, Washington

"En Fejtagelse" (A Mistake)
Orla Rasmussen
Odense, Denmark

"Gems of Silk"
Harold Warner
Santa Ana, California

"'T was the Night Before Christmas"
Thomas Rukavina
Sacramento, California

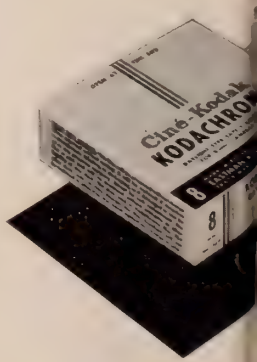
"Next, Please"
Cliff Bach
Tacoma, Washington

ACHIEVEMENT AWARDS

"Indian Summer"
Bert Seckendorf
Brooklyn, New York
Best Photography

"Yuletide, 1947"
William A. Seeley
Roseville, Michigan
Best Titling

"The Brushoff"
Mrs. Merle Williams
Los Angeles, California
Best Editing



EASTMAN KODAK COMP

48 Award Winners



HONORABLE MENTION

George Kirstein
Parkchester, New York

C. R. Evans
Oakland, California

Albert H. Duvall
Galesburg, Illinois

Frank C. Barney
Weir, Kansas

Joseph Carbonero
Brooklyn, New York

A. Theo Roth
San Francisco, California

Elmer Albinson
Minneapolis, Minnesota

Sylvia Fairley
Los Angeles, California

Ken C. West
Vancouver, B. C., Canada

George A. Valentine
Glenbrook, Connecticut

Joseph Salerno
Milwaukee, Wisconsin

John T. Oertel
Chicago, Illinois

J. R. Boice
Warsaw, Indiana

Vikie Feinauer
Providence, Rhode Island

Luther "Doc" Norris
Anchorage, Alaska

Ralph S. Elliott
San Francisco, California

Edward Burke, Jr.
Fresno, California

Neva Bourgeotte
North Hollywood, California

Merle and Leslie Williams
Los Angeles, California

Hoyt Griffith, Jr.
Lansdowne, Pennsylvania

Kurt Bayer
Jamaica, New York

Alan Probert
Fairbanks, Alaska

Myron Sutton
Flagstaff, Arizona

J. B. Bobo
Texarkana, Texas

Denver Sutton
San Francisco, California



TO ALL THE WINNERS, our hearty congratulations! Each person whose name appears on these pages may well be proud of his cinematic achievement. The editors of *Home Movies*, too, are to be commended for their part in this annual competition to encourage and stimulate better amateur movie making. And on our part, we are proud to learn that all but three of the forty winners used Cine-Kodak Film.

NY, ROCHESTER 4, N. Y.

Kodak



Eggshell in a giant vise! The U.S.S. Sennet, unique submarine, noses through the ice. From "The Secret Land."

World's Biggest Editing Job

It took three months to view 500,000 feet of film and cut out 98 per cent of the footage

TO CUT or not to cut—that is the question. The professional cutter hews like a surgeon with a scalpel. But how we hate to see footage accumulate on the cutting room floor! Especially when there are scenes of familiar people and places!

Cut without pity! That's the lesson straight from the professionals.

Films like those discussed below are worth seeing twice—once to enjoy and once to study for pointers to use in our own filming.



Drugstore scene from "Every Girl Should Be Married." The titles are superimposed on opening action sequence.

SECRET LAND—MGM—*Photographed by Navy, Marine Corps, Coast Guard and Army cameramen. Film editor, Commander Fredrick Y. Smith. Narration by Robert Taylor, Van Heflin and Robert Montgomery. Commentary by Capt. Harvey S. Haislip, USN (Ret.) and Comdr. William C. Park, USNR. Sound by Douglas Shearer. Produced by Orville O. Dull. Starring men and ships of the U. S. Navy.*

This official U.S. Navy film of the recent South Pole expedition headed by Admiral Richard E. Byrd, is probably the largest filming and editing job in history. From half a million feet of film, some 16 mm. and some 35 mm., Frederick Y. Smith, USNR and MGM film editor, cut it down to approximately 6,800 feet. Compare this with *Gone With the Wind*, which runs 19,800 feet from roughly four times that amount exposed!

The original filming was done by 27 cameramen from the Air Force, Navy, Coast Guard and Army, making the accumulated film a bewildering jibsaw puzzle. Smith, with William C. Park, who wrote the commentary, ran the film for three months, just looking!

Actual physical editing was simplified by using an ordinary home-movie type scanner. Hand-cranked at speeds considerably higher than normal, the viewer permitted running through long reels in search of particular scenes, such as a shot of an airplane, penguin or other subject.

With no script to guide him, using only common sense and chronological sequence, Smith took scattered pieces of film, ranging from 30 to 300 feet.

From notes, he made a catalogue of scenes, then went on picking out his story. Before he was through, out of every 100 feet of film he started with, more than 98 feet was on the cutting room floor. The result is one of the best documentaries ever created.

EVERY GIRL SHOULD BE MARRIED—RKO—*Produced by Don Hartman, directed by Don Hartman. Cameraman, George Diskant. Art director, Albert S. D'Agostino. Film editor, Harry Marker. Starring Cary Grant, Franchot Tone, Diana Lynn and Betsy Drake.*

An effective technique of acquainting the onlookers with the title is used. Don

• *Continued on Page 36*

HERE'S THE WAY THE PROS DO IT – By TAMARA ANDREEVA



SKIING SEQUENCE offers film fare. Start with the skier atop the hill, back to camera. Begin shooting as he starts his run for a zoom effect. Get closeups, too, for added punch.

Snappy Weather—Sparkling Pictures

By Joe N. Woodey

SNAPPY weather, with bright skies and sparkling snow, means snappy pictures. It also means advance planning to keep filming time at a minimum while bare fingers are exposed to North winds. It calls, too, for a pre-set camera, with distance and aperture adjusted in advance, to catch fast action shots.

How does equipment behave when the mercury hugs zero? Camera motors slow down when grease-packed springs are cold, and even lens barrels sometimes get balky. Blowing snow can drift and settle in a lens hood.

If a jacket or sweater is being worn, the camera may be tucked inside while being carried. Body heat will be ample to permit normal camera operation, and the lens will be protected. A small chemical bag which heats up rapidly when a little water is added is sold in drugstores. It can be wrapped around the camera or used to keep numb fingers nimble on an all-day outing.

Taking a cold camera into a warm, moist room causes condensation which can smear lenses and rust metal parts. Use lens tissue on the glass and wipe the moisture from the other parts of the camera with a soft cloth.

One final word of warning. Winter light is deceiving. It is weaker than in summer, true, but this may be more than compensated for by the brightness of the snow, especially large white expanses. High altitude also means greater actinic value. With color film, use a haze filter. When the sun is low, and shadows long, dramatic shots are on tap for the ready camera.



BACKLIGHTING OR side lighting gives third dimension to winter film scenes.



ORDINARY LAKE, or pond often is photogenic in winter's mantle of snow.



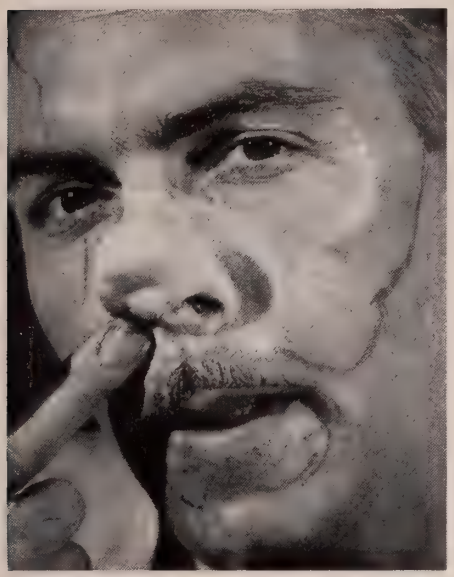
FEATHERED FOLK come quickly to pose for crumbs in a cleared feeding area.



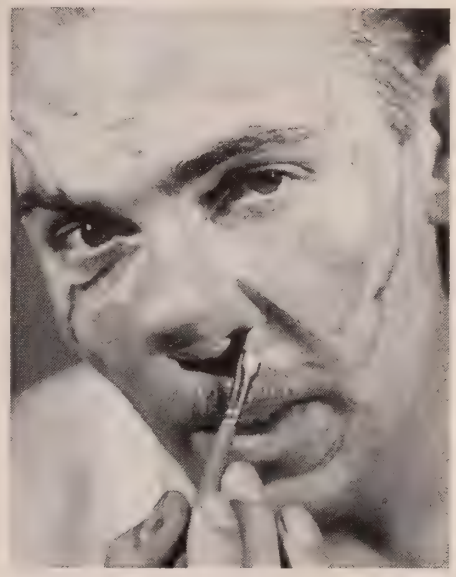
Split-photography shows how a normal character is transformed into a villain by means of character makeup.

DOCTOR JEKYLL AND MISTER HYDE

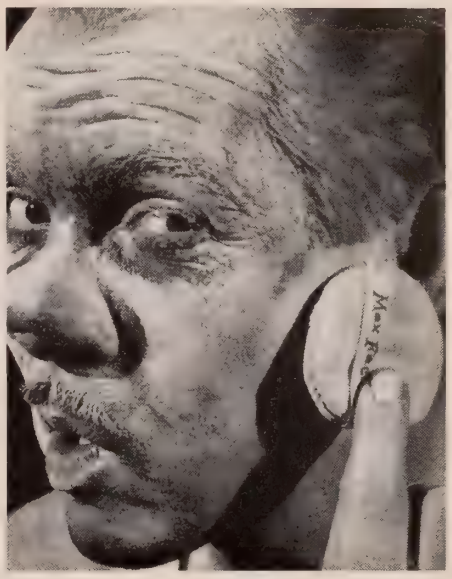
CHARACTER MAKEUP IN 6 SIMPLE STEPS



1 **To improve on** nature's handiwork, or to alter it to fit a script, we start with the well-known proboscis. Nose putty is kneaded, placed on nose, and worked to shape.



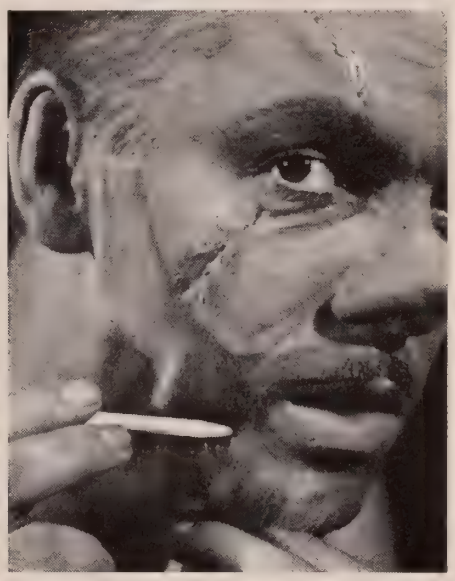
2 **Flexible collodion** is painted on the nose to seal the putty. Then grease paint foundation is applied in dabs on the face. It is blended as in ordinary facial makeup.



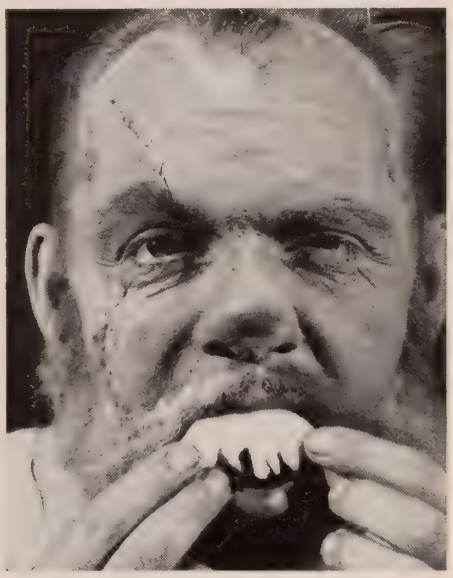
3 **Shadows and highlights** are created with dark and light shades of grease paint. Shadow liner is used on the eyelids. Then apply powder and dust off with powder puff.



4 **Non-flexible collodion** creases the skin where applied. It dries in 10 or 15 seconds. To increase scar, apply more collodion. With eyebrow pencil, emphasize forehead lines.



5 **Blend lines** to remove sharp edges. Outline beard with eyebrow pencil, and apply spirit gum. Stick the false hair on the chin, working upward. Trim beard with scissors.



6 **False teeth,** if the part demands, are made from a piece of lemon peel cut with a knife. These falsies often are used in staging fight scenes. Now for the camera!

By JOHN TORTONA

ILLUSTRATED BY THE AUTHOR

BEAUTY may be only skin deep, but ugliness needn't penetrate the skin. With inexpensive materials, characters may be created which bear little if any resemblance to the performing actors. It's done with makeup, and the variety of changes that can be wrought in the physiognomy of performers is limitless, as anyone knows who has viewed what Hollywood can do.

Nose putty, a soft plastic material, creates magical effects. Noses can be made any shape desired, and chins rebuilt with it. Cheekbones can be built into novel contours. Even eyebrows can be covered, and new ones pencilled on.

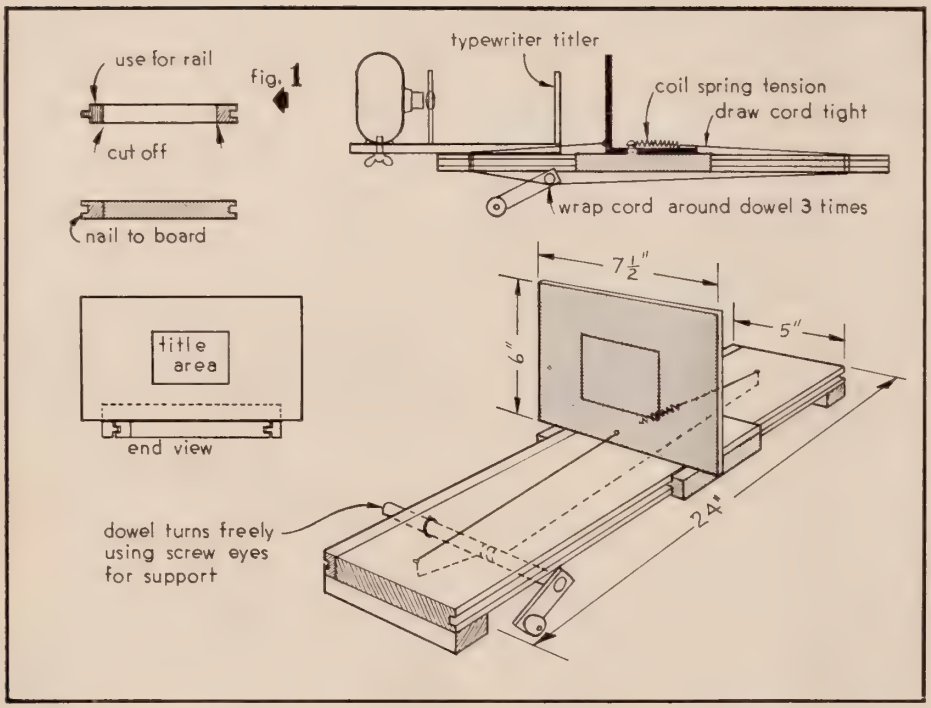
For the Jekyll & Hyde character, illustrated here, the hero—or villain, if you must think in terms of the script—is Abe Creekmore, who is not only a photographer of merit himself, but also somewhat of a pioneer in the art of amateur makeup.

The supplies used in makeup can be purchased individually, but it is more economical to purchase one of the makeup kits which are available in several brands, as low as $1.75. It contains grease paint, lining color, moist rouge for the lips, cleansing cream, powder and eyebrow pencil. With this kit, a good start can be made with straight makeup, which, by the way, is well worth while for showing subjects to best advantage, especially in closeups.

Additional supplies for a start in character makeup cost about $2, as follows: spirit gum, 50c; nose putty, 35c; flexible collodion, 25c; non-flexible collodion, 25c; crepe wool for beard, 50c.

• *Continued on Page 36*

THE CINE



Title Zoomer

An inexpensive carriage I built for use with my titler gets the effect often seen in professional movies, wherein the title first appears blurred in the distance, and moves forward until it fills the screen in perfect focus. If desired, the title can then be made to move away, getting smaller and indistinct as it does so.

The base is made of two pieces of ¾-inch tongue-and-grooved 5-inch boards, 24 inches long. Both edges are cut off one piece and one edge of the other, as shown in Fig. 1. The grooved edge of one board is nailed tightly to the trimmed edge of the second, thereby giving the latter a grooved track along both sides.

From the tongued strip which is cut off the first board, two 5-inch lengths are cut to serve as runners for the title board. Other necessary parts include a 6 x 7½-inch title board of ¼-inch plywood; a top support across the runners, 5½ x 3 x ¼ inches; a 7-inch piece of ⅜-inch dowel, a wood knob, a wooden handle, a piece of radio dial cord or fishline and a small coil tension spring (a radio dial spring does nicely).

The movable part is assembled so the tongues ride in the grooves and are held together by the top support and the upright title board, so the entire unit slides back and forth on the base, guided by the runners in the side grooves. A hole is drilled one inch from each end of the base and the card passed from the rear of the title board, through the rear hole, forward to the dowel, around which it is wound three times; up through the front hole and back to the title board, being fastened at the bottom front of the latter by a screw. At the back of the board, it is fastened to the spring, which is held by a screw to the top support of the runners, which also holds the title board upright. The spring is necessary to hold the cord tight on the dowel, which is attached underneath the base by two screw eyes.

The handle turns either way, so the title board can be moved forward or backward evenly and smoothly. A little wax in the grooves helps even movement.

The regular typewriter titler is attached to the base and the picture area marked with pencil on the movable title board. Inasmuch as the board can be drawn forward only to the end of the typewriter titler, it will be in focus at that point.—*John M. Gornall, Cumberland, Md.*

Write On Glass

Here is the formula for an ink that will write on glass, for use in title making:

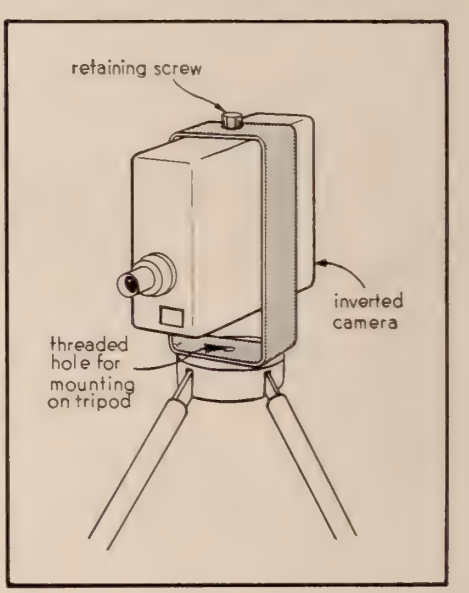
Glycerine	40
Barium sulfate	15
Ammonium bifluoride	15
Ammonium sulfate	10
Oxalic acid	8
Water	12

All parts are by weight. The viscosity may be adjusted with water. Use only in well-ventilated room. Sodium fluoride, in an amount up to five per cent, may be added to speed up the action.—*Glycerine Producers Ass'n.*

Camera Inverter

For trick home movie shots in which the camera is upside down during the filming, a simple gadget enables upside-down mounting of the camera on the tripod.

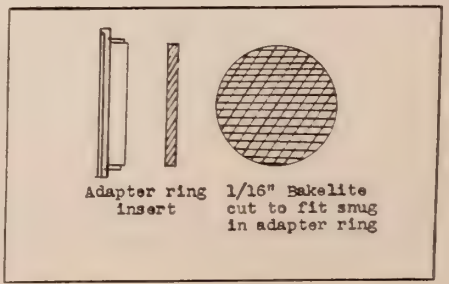
Bend a piece of heavy strap steel into the shape of a squared letter "O", the size being determined by the size of the camera. In the center of the top,



drill a hole large enough to take a screw that fits into the hole in the bottom of the camera—the hole which normally is used to fasten the camera to the tripod. In the bottom of the steel strap, drill and thread a hole to take the tripod screw. Inasmuch as the inverted camera is held tight to the top of the strap, it is not necessary that it fit tightly into the device.—*George J. Wills, College Park, Ga.*

Lens Cap

The conventional adapter ring insert and filter retaining ring can also function as a lens cap. A disc is cut from

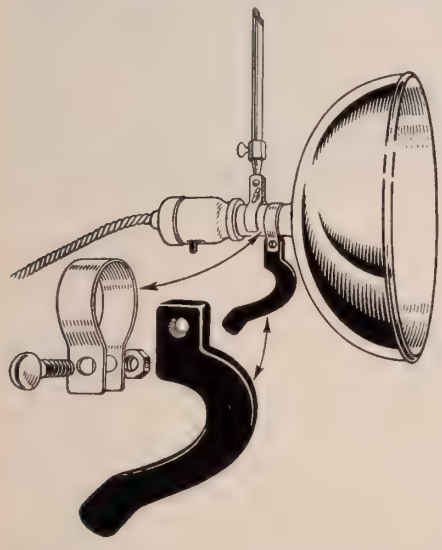


WORKSHOP

1/16-inch Bakelite and fitted into the rear of the adapter ring insert.—*Joe E. Clark, Moline, Ill.*

Reflector Handle

The plastic handle and chrome band from a Silex coffee maker fits an 11-inch Victor reflector perfectly, thus providing a means of adjusting the light without touching any hot part. It also



simplifies the job of "assistants" draft to hold a light when you are filming a scene. —*William T. Fryer, Chicago, Ill.*

Title Tip

Easy-to-film title effect is the jump-on spellout in which letters or words appear one at a time to spell out the title. This is done by propping a pane of glass, 8 x 10 inches or slightly larger, against a blank background or one that establishes the mood of your movie. Paint or paste on title letters or words one at a time, exposing a few frames after each is added.—*Robert Young, Jr., Sacramento, Calif.*

Lightning Effect

A flash of lightning can be used to create an effective title background and transition at the same time. A photograph of a lightning flash, such as the one reproduced in November HOME MOVIES, is used. This photo is filmed between two titles.

The first title is photographed with white letters on a black background. Stop the camera, insert the lightning picture, photograph about three frames, then a black frame, then two more frames of the lightning picture.

Remove the photograph and take the next title—white letters on a jet black background. The effect will be a flash of lightning which appears to wipe or flash away the first title, replacing it with the second.

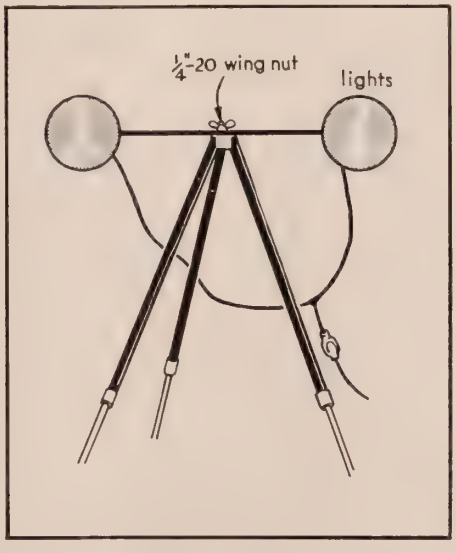
Another method would be to photograph the title, backwind and then photograph the picture of the lightning, flashing the floodlights on and off at the instant of the flash or using a flashbulb. This gives the effect of lightning striking behind the title. — *Paul R. Gross, Grand Rapids, Mich.*

Fade Device

Excellent fade effects can be achieved indoors by simply shutting down the light from the photofloods, rather than by stopping down the camera lens. Most electric and hardware stores carry what is known as a "Dim-A-Lite," a device for dimming house lights, which sells for about $1. Screwed into the light socket before the floodlight is put in, it enables the light to be gradually dimmed or brightened by slowly pulling a small chain, thus permitting easy fading.—*Robert E. Scott, Burbank, Calif.*

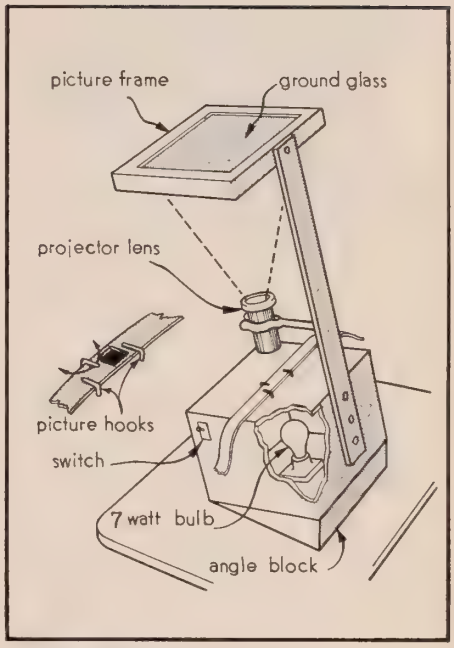
Emergency Light Stand

If a light stand is not available, a tripod can hold one of the new hand-held light units. Use a quarter-inch



No. 20 wing nut to hold the unit on the tripod, which may be adjusted for height.

Any wood or metal bar, with a hole in the center for fastening to the tripod, may be used, photofloods being clamped to each end.—*Louis Gerber, New York, N.Y.*



Film Viewer

An easy-to-make film viewer can be constructed for only a few cents, inasmuch as the only expensive part, the lens, is the regular projector lens.

Construct a small plywood box with a lamp socket inside and a switch on the outside. On top, cut out an aperture the size of a single frame of film. Glue a piece of tissue paper inside the box to cover the aperture and diffuse the light. Use three small L-shaped picture hooks as film guides, as shown in the sketch, being sure that none is directly over the aperture. Turning the center hook permits easy insertion or removal of film.

A 12-inch length of ¾-inch wood is fastened to the back of the box. To the top of this is fastened a 10-cent-store picture frame fitted with a panel of frosted glass. A tension-grip broom holder, obtainable at most dime stores, is fastened to the upright to hold the projector lens, which can be adjusted for focusing.

The entire device should be mounted firmly on an angular block, which makes viewing easier. The block should be fastened to a baseboard large enough to prevent tipping.—Steve Jorgensen, West New York, N. J.

Ideas Unlimited

What's your favorite kink, gadget or short cut? If you have constructed an item you like, tell us about it. Include photo or rough sketch if possible. Rate for each item accepted is $2 to $5.
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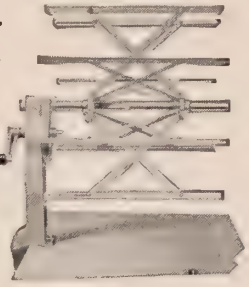
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Biggest Editing Job

• *Continued from Page 30*

Hartman, who directed and produced the film, conceived the idea. The play opens with a scene of Betsy Drake and Diana Lynn walking down the street, talking. Superimposed over this scene, the titles begin. The credits continue as the girls walk into a drugstore, sit down at the counter, still talking. As Betsy Drake tells her friend, "... every girl should be married," the title of the picture flashes on the screen.

RED RIVER—Monterey Production—UA release. *Produced by Howard Hawks. Directed by Art Rosson. Cameraman, Russ Harlan. Starring John Wayne, Walter Brennan, Montgomery Clift, John Ireland, Margaret O'Sheridan.*

Much time and money was saved during the shooting of this picture, where scenes were widely separated, through the use of walkie-talkies. Directions were given to riders on horseback, and to special effects men creating smoke several miles away from the camera; also to actors on individual sets. Servicing motion pictures with walkie-talkies is the idea of Willard Starr, head of the Red Starr Sound System. He works with two licensed FCC operators, Scott Glenn and Cliff Applebaum.

Like most Westerns, the appeal of the film is less in the plot than in the beauty of the landscape and the animals. There are many eye filling scenes of mountains, prairies, galloping horses and milling cattle.

THE GREAT GATSBY — Paramount. *Directed by Elliott Nugent. Produced by Richard Maibaum. Starring Alan Ladd.*

The most troublesome technical problem was portraying Alan Ladd's fatal pistol wound. Wearing swimming trunks, shot in the back, he is supposed to swim, leaving a wake of blood. Glycerine and chocolate were both tried, but just washed off without giving the authentic bloody look. Finally a flesh-colored wax capsule containing red vegetable dye was perfected. It was perforated at top and bottom, and was fastened to Ladd's back. It looked like a bullet hole, and when he swam, the blood wake looked very realistic.

Monochrome or Color

• *Continued from Page 17*

The stage has long been successful in its uses of color for dramatic emphasis. Professional movie makers, once apparently obsessed with the idea of splashing all the hues of the rainbow into every scene, in recent years have given more attention to the dramatic touch.

In the film, "Rope," red light from a street signboard flashes across the face of a trapped killer in the climax of the drama.

Careful selection of subject matter and careful handling of color help tell a story in a real and satisfying manner. There is no substitute for color.

Jekyll & Hyde

• *Continued from Page 33*

Beards and mustaches are applied with crepe hair and spirit gum, the hair being attached in small amounts.

Collodion is used to create scars or welts. Scars and other marks made with collodion can be peeled off. Grease paint is removed by massaging with cold cream. Spirit gum is removed with alcohol.

SOUND And SILENT FILM LIBRARIES

WHERE TO RENT OR BUY 8mm AND 16mm FILMS

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Evans Motion Picture Co.
2107 Fifth Ave. North (3)
Wilfred Naylor
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CALIFORNIA

HOLLYWOOD
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Castle's, Inc.
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GL-5101
Hollywood Camera Ex.
1600 Cahuenga Blvd.
HO. 3651
Leader 16mm. Film Library
4336 Sunset Blvd.
Porto Movies,
5861 Hollywood Blvd.
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Tate Camera Shop
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LOS ANGELES
Films Incorporated
1709 West Eighth St.
SAN BERNARDINO
Valley Film Library
1657 E. Street
SAN FRANCISCO
Brooks Cameras
56 Kearny Street
SANTA ANA
Frank's Cameras
407½ N. Broadway
Phone 3508

FLORIDA

PENSACOLA
Imperial Motion Picture Co.
401 N. 6th St.

ILLINOIS

CHICAGO
Bolotin Camera Exchange
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Films Incorporated
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INDIANA

FORT WAYNE
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KANSAS

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20 Melrose St.
BROCKTON
Iris Pharmacy
238 Main St.
QUINCY
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MICHIGAN

ROYAL OAK
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NEW JERSEY

NEWARK
Academy Camera Exchange
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ALBANY
Hallenbeck & Riley
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742 New Lots Ave.
Reed & Reed Distributors, Inc.
7508 Third Ave. (9)
NEW YORK CITY
Commonwealth Pictures Corp.
729 Seventh Ave.
Films Incorporated
330 West 42nd St.
Haber & Fink, Inc.
12-14 Warren St.
Institutional Cinema Service, Inc.
1560 Broadway (19)
King Coles Sound Service
340 Third Ave. (Zone 10)
Medo Photo Supply
15 West 47th St.
Mogull's Films & Camera Exchange, Inc.
55 West 48th St. (Radio City)
National Cinema Service
69 Dey St.
Nu Art Films, Inc.
145 West 45th St.
YONKERS
Ideal Motion Picture Service
371 St. Johns Avenue (4)

OHIO

CLEVELAND
Sunray Films, Inc.
Film Bldg., 2108 Payne Ave.
DAYTON
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2227 Hepburn Ave.

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PORTLAND
Films Incorporated
314 S.W. Ninth Ave.

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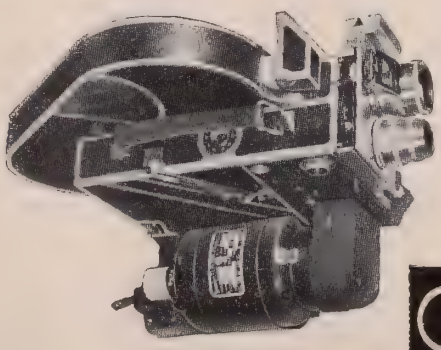
Complete instructions for makeup, including the types discussed here, can be found in a series of ten booklets, "Hints on the Art of Make-up," published by the Max Factor Makeup Studio in Hollywood, which is available at 25 cents for the set.

Those who are interested in how the composite photograph of Jekyll and Hyde was made no doubt can see that it is the result of two photographs, split down the middle and pasted together. This is one split-screen effect that the Hollywood trick photographers haven't yet done on the screen, relying instead on makeup to split their personalities. Dr. Jekyll, in the original story by Robert Louis Stevenson, of course, was the normal character, and the evil one was Mr. Hyde.

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13 MAJOR COMPANY CARTOONS

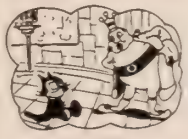
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CUPID GETS HIS MAN



IT'S A GREEK LIFE

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MOLLY MOO COW AND ROBINSON CRUSOE
MOLLY MOO COW AND THE BUTTERFLIES
MOLLY MOO COW AND RIP VAN WINKLE
THE GOOSE THAT LAID THE GOLDEN EGGS
TROLLEY AHOY
TOONERVILLE PICNIC
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BOLD KING COLE
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CUPID GETS HIS MAN
IT'S A GREEK LIFE
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Helping Beginners Select a Camera

CERTAIN questions seem to come up when choosing a camera for the first time. "Is it difficult to make home movies?" people often ask the store clerks. Ordinarily, it's easier than learning how to drive a car or run a typewriter. Other questions are:

Q—How much does film cost?

A—About 17 cents for an average 10-second scene in 8mm. color film. A 25-foot roll of double-8 Kodachrome film costs $4.14. This gives 50 feet of 8mm. footage. In black-and-white, the cost of film is about one-third less.

Q—Do the prices mentioned include processing?

A—Yes, for most film. Some black-and-white, sold for a lower price, does not include processing.

Q—Can still pictures be enlarged from movie film?

A—Yes, although it usually is not recommended. For stills, better results can be obtained with a snapshot camera.

Q—Is it more difficult to take color pictures than black-and-white?

A—No. It's actually easier to get attractive color pictures because of the added element of color. The problem of exposure is more critical, but can be mastered easily with a little practice.

Q—Can I take pictures in Technicolor?

A—No. Technicolor is a highly specialized and costly professional process. But you can get as good or better results from Kodachrome or Anscocolor film. These are obtainable for 16mm. cameras and Kodachrome also is made for the double-8 camera.

Q—Are home movies made the same as professional films?

A—Not usually. Most professional pictures are made on negative film, from which a number of prints can be made for showing in theatres. Home movies generally are made on reversal film. This serves as the print for showing. No intermediate negative is required.

Q—Can home movie films be copied?

A—Yes, any number of prints may be made.

Q—Shall I choose an 8mm. or 16mm. movie camera?

A—Many people prefer the 8mm. because the cost of film is less than half. However, 16mm. seems to be in-

creasing in popularity. The larger size is used where the anticipated audience is larger than a family group.

Q—What's the difference between spool film and magazine loading cameras?

A—Spool film costs approximately 15 per cent less than film in magazines. Although most experienced photographers prefer the spool type of camera, magazine loading is simpler and faster. It is preferred by people who are in a hurry or lack the patience to thread a camera properly. Use of magazine loads makes it possible to shoot several different kinds of film in one camera by interchanging magazines, although this is seldom nesessary or desirable.

Q—Should I get a fixed-focus camera or one with a focusing lens?

A—The fixed-focus type is easier to use, and it's easier on the budget—about $25 to $40 less in original camera cost. However, a camera with a focusing lens will produce sharper pictures if you're willing to go to the trouble of determining the distance each time you shoot, and to set the lens properly. A focusing lens is mandatory for clear, sparkling closeups.

Q—Do I need a lot of filters?

A—No. A haze filter is the only one used as a rule with color film outdoors, and this is employed only for distant scenes.

Q—Should I master still photography before taking up moviemaking, as a friend has advised?

A—Definitely no. If every amateur waited to master still photography first, there wouldn't be a dozen movie makers in the country. Making movies often is easier than making snapshots, because of the added element of action.



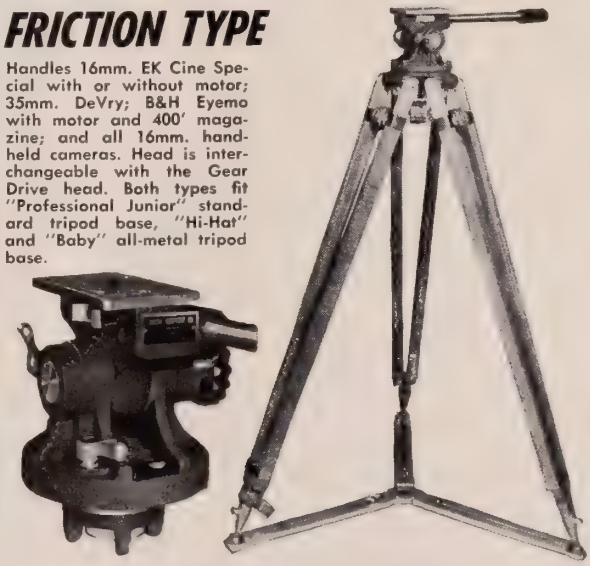
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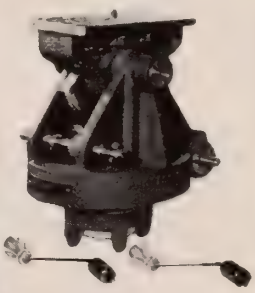
FRICTION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazine; and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.



GEAR DRIVE

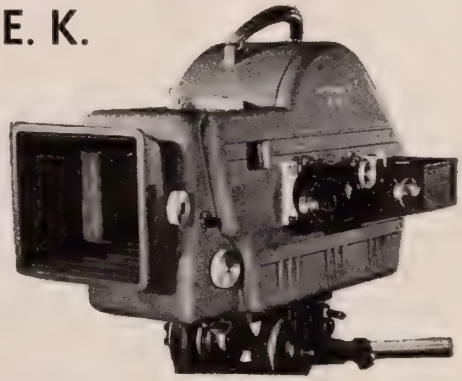
The head, made of Dow Metal magnesium, weighs but 5¼ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.



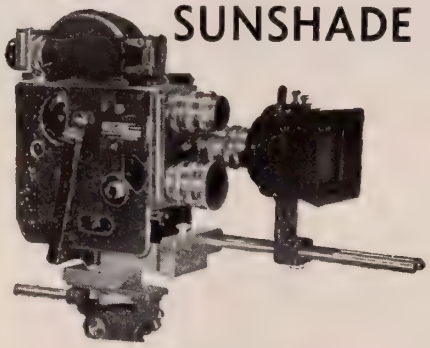
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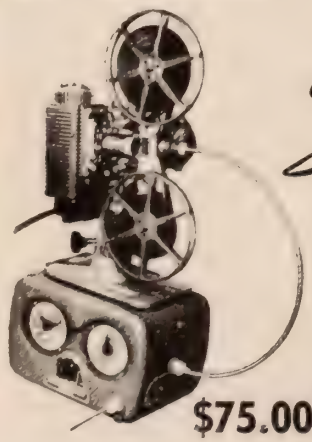
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Still Enlargements From Movie Frames



MOVIE PROJECTOR may be used as an enlarger to make negatives of individual frames. Or print may be made directly by reversal process.

By H. A. Robinson

STILL enlargements from movie frames can be made from color film now without going to the work of first making a negative. A black and white direct positive print may be made on Panchro-Versal paper. The paper has a panchromatic emulsion which translates the hues into tones of gray.

Printing may be done with any enlarger, although the shorter the focal length of the lens the better, as it will provide a greater degree of enlargement.

The conventional method is to make a negative first from the movie frame. This can be either an enlarged negative, or a contact negative. From either of these, enlargement prints can be made.

I use my regular movie projector to make enlarged negatives. A cardboard mask, in front of the projector lens, keeps scattered light from hitting the sensitized material. A projector lens does not have as good definition as an enlarger lens, but I find it quite satisfactory.

Place the title board at the distance from the lens where an in-focus projection fills just the size of the negative you are using. Fasten the negative to the title board, turn on the projector lamp for a second or two, and you have your negative.

Using an 8mm. projector on a title board, an image of approximately 2¼ x 3 inches is produced at 24 inches.

For contact negatives, thread both the positive and the negative film through the projector film gate, being sure the frame you wish to copy is in front of the aperture. Snap on the lamp briefly and the negative's made.

In either way, a bit of experiment will teach you the right exposure. Modification in gradation can be effected within limits, rather hard positives yielding softer negatives by giving fairly generous exposure and curtailing development after shorter exposure. Use fine-grain developer.

The most important consideration is the selection of good frames for enlargement. In projection, minor flaws do not appear in the same position on succes-

length of the lens the beter, as it will sive frames and are not apparent to the eye. Other factors which are not noticeable on the screen but which become pronounced when prints are made include:

1. Lack of sharpness in the image, due to camera shake or rapid movement of the subject during filming.

2. Visible grain in the image, and scratches or other blemishes.

3. Incorrect lighting, exposure or development. The image must have correct density and contrast for good reproduction. This means that the darkest parts of the image are not opaque, but have visible detail. Inspect the lightest parts, to see they are not washed out or transparent, but that detail is visible.

Inspect frames with a high powered magnifier or a microscope.

Motion picture images often are too contrasty or hard. The best frames are those which are full of detail and halftones, with no very dense or too transparent parts.

* * *

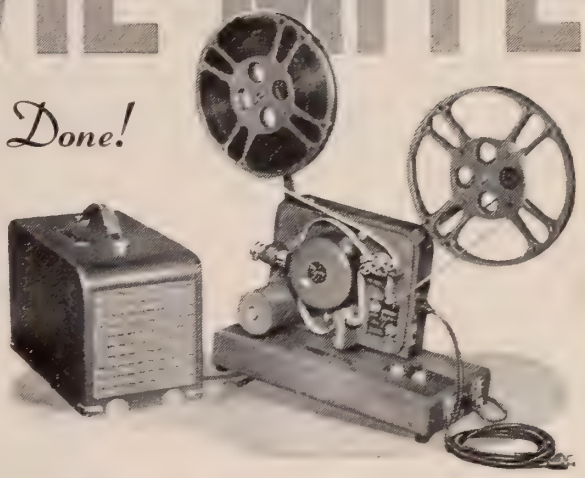
Editorial Board Reviews Readers' Films

****TIME OUT,** 400-foot, 16 mm. Kodachrome by Dr. R. B. Chamberlin, Twinsburg, Ohio. A film record of a fisherman's Utopia, wherein he catches six muskies in one day. Introduction is exceptionally fine, with various lures swinging into place before a titleboard identifying them. There are unusual shots of fighting muskies taking the hook. Some of early scenes, taken during rain, are pretty dark and failure to change camera angle as various people dash for the mess hall at the lake produces the eerie impression of fishermen vanishing into thin air while others mysteriously appear in their stead. Neat touch is game warden's appearance and the good doctor's inability to find his fishing license until the officer has confiscated his rod and tackle. Editing needs more care; it seems as though the doctor couldn't make up his mind whether to keep his wool shirt on or off. Also some of closing shots of Wisconsin lakes, taken from plane, might be more effective if moved to the start of the film and cut in following sequence in which lakes are pointed out on map. Fishermen will enjoy this and will envy the lucky medico his luck. No technical data given.

****THE REVENGE OF LITTLE OWL,** 100-foot, 16 mm. Ansco color film, by Marvin H. Cornwall, Aurora, Ill. This is a picture of and for kids who like to play cowboy and Indian, with 27 boys from the Aurora Y.M.C.A. in the cast. A band of Indians, resenting the intrusion of white settlers, attacks them. After much fighting, the Indians are killed off, except for Little Owl and his medicine man, who are captured and tossed into a tent. A guard paces back and forth in front of the tent, but the Indians are a bit smarter than their captors; they just lift the back flap of the tent and fade away into the brush. Photography is good, carefully chosen camera angles permitting vivid dagger and bow-and-arrow action. Some of night scenes are overexposed and titles are a bit underexposed, but it's a nice picture. The set was a deserted gravel pit, shot with a Bolex H-16, Wollensak 1.5 lens, a Weston Master II cine meter and an Ambol tripod. Haze filter and blue filter for effects. Mr. Cornwall was cameraman, producer, director, makeup man and author — and probably had more fun than the kids, who obviously enjoyed their roles.

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Home Movie Clubs

SAN JOSE Movie Club recently held its fifth annual salon of amateur movies, with attendance necessitating a two-night showing. From films submitted by amateurs throughout the country, ten were chosen for showing, including *The Brush Off* by Merle Williams of Los Angeles. This is the film which won first honors, in the Family Film Class, in the HOME MOVIES annual contest.

OKLAHOMA CITY Movie Makers Club elected new officers, including R. C. Hardcastle, president; John Varnell, vice-president; Mrs. Hugh Turney, secretary-treasurer, and Lee White, board member. Group is conducting a contest limited to 50 feet of 8 mm. or 100 feet of 16 mm., with photographic merchandise as prizes.

LONG BEACH, Cal., Cinema Club members have completed shooting the *Powder Puff Pirate,* which is being edited for early release as a club project.

WASHINGTON, D.C., Society of Amateur Cinematographers monthly news bulletin now covers all club activities and plans. A contest to run through May, will award monthly winners and prizes for top 8 and 16mm films. Officers elected for 1949 are W.C. Kurl, president; A. B. Thaw, vice-president; R. Bruce Warden, vice-president; J. D. Sutherland, secretary; W. F. Comings, assistant secretary; C. H. Ward, publicity director, and H. K. Wagar, program director.

CALGARY, Canada, Amateur Motion Picture Club recently installed new executives. Included are W. M. Scott, past president; W. C. Shepheard, president; C. L. Carter, vice-president; W. C. Brown, secretary-treasurer. Chairmen include B. C. Cool, production; J. T. Rich, program; L. G. Darby, technical; H. A. Bannister, publicity; Stan Richards, finance; F. B. Stewart, contest.

CHICAGO South Side Cinema Club's 124 members now wear name-plate badges at meetings to stimulate introducing new and old members.

LOS ANGELES Southwest 8mm Club held a Christmas party. Members' children relegated films to second place in attention.

NEW YORK CITY Metropolitan Motion Picture Club members used six cameras and a sound-on-tape recorder to capture the chorus of the Bell Laboratory Choral Group when the singers entertained at their Christmas party.

WESTWOOD Movie Club, San Francisco, award a prize to the member making the best Christmas movie.

LOS ANGELES Cinema Club, 300 strong, gathered last month for the annual dinner at the Breakfast Club, accompanied by installation of new officers and awarding of prizes for the 1948 contest.

Mrs. E. B. Kellam, won first prize, W. J. Keim, second, and Bob DuSoe, third. Officers for the coming year, installed by Judge Wm. J. Palmer, are



James H. Mitchell, left, congratulates incoming president Herbert F. Sturdy, of L. A. Cine Club.

Herbert Sturdy, President, Chas. Peters, Vice-President, Wm. P. Johnson, Secretary and Jack Shandler, Treasurer.

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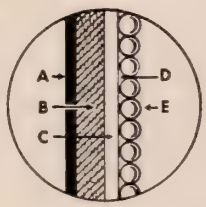


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"WORLD'S LARGEST SELLING SCREENS SINCE 1909"

NEW YORK CITY has a new club, the Photo-Engravers Camera Club, with 85 members consisting of amateur movie and still enthusiasts in the photo-engraving industry. Charles Lavezoli is president. Other officers include A. B. Roth, vice-president; George Kirstein, secretary, and Fred Schlee, treasurer.

RICHMOND, Cal., Movie Camera Club entertained members of other cinema clubs throughout the Bay Area, as well as the general public, at a recent open house, gadget night and parade of amateur films.

SEATTLE Amateur Movie Club was host to the Tacoma Movie Club, with members of the latter group showing some of their pictures. A. O. Jensen of the Seattle Club screened his, *Europe—1948.*

BERGEN COUNTY, N. J., Amateur Movie Society put on a show recently for the Passaic Cinema Club. One of the films shown, *The Slasher,* had sound effects consisting of oral commentary which was first put on wire, then mixed with background music and re-recorded on discs. It then was put on wire again and synchronized with the film.

ROCKFORD, Ill., Movie Makers have set January 10 as closing date for their current contest.

ST. LOUIS Amateur Motion Picture Club, with Christmas films in mind, devoted its Dec. 14 meeting to screening previous years' Yuletide movies and listening to a talk by Arthur H. Schild on *Indoor Lighting.*

SCHENECTADY, N.Y., Photographic Society's movie group members discussed exposure problems they have experienced when A. E. Tucker, movie-making instructor, met with them last month.

KANSAS CITY Amateur Movie Makers annual contest was won by Leonard Carr for his film, *My Homecoming.* William Goodson took second with *Make Believe,* third place went to Clarence Simpson's *Ice Capades,* and fourth to Willard Hoehn's *Missouri Trails.*

PHILADELPHIA 8-16 Movie Club's new officers are George Burnwood, president; William J. Bornmann, vice-president; Louis Sobel, treasurer; Harry G. Brautigam, secretary, and Walter Bracken, Abe Zelitch and Johnny Henricks, directors.

CHICAGO's Metro Movie Club saw *Arctic Holiday,* first film ever made of the Caribou Eskimo and some of the 30,000,000 caribou upon which they depend for their lives, at their December session. The film was made by Lewis and Betty Rasmussen of Kenosha, Wis.



Now that Christmas has come and gone, most camera stores relax their tempo! But not AREMAC! As far as we're concerned every week is Christmas week here. We haven't changed any of our prices since our Christmas ad! So take note, take heart, take pen in hand, and MAIL-ORDER these bargains today.

MOVIE LENS SPECIAL

1½" Bell & Howell Telate f/3.5 coated for all 8mm Cameras	$29.50
3" Bell & Howell Telate f/4.5 16mm "C" mount	49.50
3" E.K. f/4.5—16mm "C" mount, Special	44.50
7mm f/2.5 Wide Angle Lens for all 8mm Cameras	29.50
16mm f/2.5 Wide Angle Lens "C" mount	34.50

NEW 8MM CAMERAS

Bell & Howell Filmo Campaign 8—f/2.5	$ 89.50
Bell & Howell Filmo Sportster f/2.5	102.61
Bell & Howell Filmo Sportster f/1.9	151.03
Bell & Howell Filmo Tri-Lens 8—f/1.9	205.39
Bell & Howell Filmo Tri-Lens 8—f/2.5	156.78
Bell & Howell Auto-8-Turret Mag.w/2 lens	296.22
Revere 88—f/2.5	77.50
Revere 88—f/1.9	104.50
Revere 99—Turret f/2.8	110.00
Revere 99—Turret f/1.9	137.50
Revere 70—Magazine f/2.8	127.50
Revere 70—Magazine f/1.9	155.00
Revere 60—Magazine Turret f/2.8	152.50
Keystone K-8 f/3.5	187.50

and many, many more too numerous to mention

NEW 16MM CAMERAS

Bell & Howell Filmo Auto Load f/2.5	$186.67
Bell & Howell Filmo Auto Load f/1.9	214.08
Bell & Howell Filmo Auto Load f/1.5	265.13
Bell & Howell Auto Master Turret f/2.5	305.08
Bell & Howell Auto Master Turret f/1.9	332.50
Bell & Howell Auto Master Turret f/1.5	383.54
Bell & Howell Filmo 70-DA f/1.9	307.17
Bell & Howell Filmo 70-DA f/1.5	348.21
Revere 16 Magazine f/2.5	127.50
Revere 16 Magazine f/1.9	155.00

and many more not listed

NEW 8MM PROJECTORS

Bell & Howell Picture Master with case	$187.50
Bell & Howell Picture Master with case	262.00
Bolex Combination 8 x 16 with case	331.00
Eastman Kodascope 890A with case	185.00
Ampro A8 with case	168.00
Revere 500 W	120.00
Keystone K-108	138.50
Keystone C-18	34.50
Keystone R-8	74.50

NEW 16MM PROJECTORS

Bell & Howell Filmo Diplomat with case	$273.30
Bell & Howell Showmaster with case	312.95
Keystone K-160	119.50
Bolex Combination 8 x 16 with case	331.00
Kodascope Sixteen 10—750W	119.15
Kodascope Sixteen 20—750W	245.00
Ampro Imperial with case	276.00

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Film Scarcity

Home movie makers who have difficulty obtaining film may find one explanation for the continuing scarcity in the National Broadcasting Company's report that its usage of 16 mm. footage for television during 1948 total led 3,415,000 feet. Figures of other major and minor television organizations have not been announced, but it's safe to assume their combined consumption of film was many millions of feet. Almost a third of NBC's film for television was shot at the two major political conventions and 1,350 16mm prints of the sessions were distributed to stations, sponsors and advertising agencies.

Dr. Walter Clark, of Kodak's research laboratories, says that by the end of 1949 television will be using twice as much sub-standard film as the entire present production of 16mm by the entire industry.

Castle News Parade

Unprecedented demand is reported by Castle Films for *News Parade of the Year—1948.* Included in this film record are such historic events as the Berlin crisis, the French coal strike, U. S. air growth, Holland's new queen, the West's great floods, war in Palestine, revolt in Bogota and the Presidential election. Two 8 mm. and three 16 mm. editions, including a 16 mm. sound version, are available.

Films Wanted

Flagg Films, 178 Grand Ave., Oakland, Calif., are looking for 16mm footage on pyramids, Roman structures in Italy, and smoking volcanos. Readers should write before submitting films.

P.S.A. Officers

Harris B. Tuttle of Rochester, N. Y., was elected chairman of the Motion Picture Division of the Photographic Society of America; Frank H. Richterkessing of Louisville, Ky., vice-chairman, and Vincent H. Hunter of Omaha, Neb., secretary-treasurer.

Documentary on Volcano

Krakatoa, 3-reel Academy Award featurette on the unusual submarine volcano of that name, is being released by Mogull's, 68 W. 48th St., New York City. The spectacular volcano is in the Indian Ocean between Sumatra and Java, and its great outburst was captured in this film, complete with sound.



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NEW PRODUCTS

Color Film Booklet

"How to Make Movies in Natural Color" is the title of a new free booklet produced by Bell & Howell and available through their dealers. Directions and charts for taking color films are included, and important fundamentals of making home movies in color are summarized in simple terms.

Floating-Arm Light

Shepard floating-arm studio light features ease of operation. Adjustable to any position, the reflector remains where set without use of adjusting screws.



Takes No. 4 mogul base bulb or No. 2 with adapter furnished. Instantly interchangeable 10, 14 and 18-inch reflectors are available. Wires are completely concealed; switch in stand is 10 amps. Finished in two-tone black and gray baked enamel. Price is about $49.50. Shepard Engineering Co., St. Louis, Mo.

New 8mm. Camera

A new 8mm. magazine-loading movie camera to sell for $89.50 is announced by Franklin Photographic Industries, Inc., of Chicago. Known as Model 115-E, it is the third of this firm's 8mm. series.

Die-cast of aluminum with wrinkle enamel finish, it is delivered with f2.5 coated fixed-focus lens; with f1.9 coated fixed-focus lens the price is $10 more. Full details from the manufacturer, 223 W. Erie St., Chicago, or 475 Fifth Ave., New York.

Photo Cases

A new line of cases for various pieces of cine equipment is announced by the Ruko Company, makers of the "Rite-Kase." All are of brown top-grain cowhide with waterproof finish, suede moistureproof lined. Included are cases for Norwood meters and Franklin and Keystone 8mm. magazine cameras, at prices ranging from $2.20 to $13.50.

Lens Coating

New protective coating called "Siliconize" which prevents moisture of any kind from coming in contact with lens surfaces is being marketed by the Lockrey Co., College Point, N.Y. Based on new silicone synthetic resins, the product contains a solvent which makes glass chemically clean, providing a clean surface for the transparent resin to adhere to. The solvent evaporates, leaving a microscopically thin coating that produces no optical effect beyond the beneficial ones of a clean surface. It is said to be effective in keeping all moisture from the lens, thus doing away with the cause of 90 per cent of lens deterioration. Price $1 per 4-ounce bottle.

Super Deep Tank

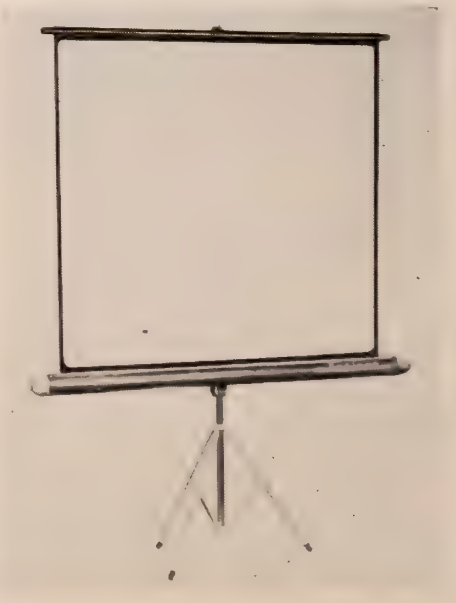
The Wolff Mfg. Co. of St. Louis, Mo., announces the Wolff Super Deep Tank which loads instantly wet or dry and handles 8 and 16mm. movie film, as well as cut and roll still film. It is said to be especially useful for color developing. Made of hard rubber, the 22 x 5¼ x 1⅛ inch tank has a patented airtight and light-tight cover. It uses only a half gallon of solution. Price of tank $12.50 plus $1.40 excise tax. Full information from the makers at 3301 Olive St., St. Louis 3.

Color Prints From 16

Color prints processed from movie film are produced by 16 MM. Color Prints, 2888 Wilshire Drive, Hollywood, Calif. Prints range from 2¼ x 3 inches to 5 x 7, with prices from 55 cents to $3.75. The firm will not print a film unless it is sufficiently good. Either Kodachrome or Ansco color film can be enlarged.

Radiant "Champion"

Radiant's 1949 "Champion" Model K screen incorporates new streamlined design, two-tone color combination and many mechanical innovations. Simplified positioning device permits instantaneous adjustment to any desired height and locks screen in any position. New shake-



THREE NEW ONE REEL SHORT SUBJECTS



16mm. on Sound film

$36 per reel 400 ft.

"Dances That Thrill"
"Night Club Girls"
"Dancing Dolls"
OF BURLESQUE

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Write for Catalog of 16mm and 8mm Films

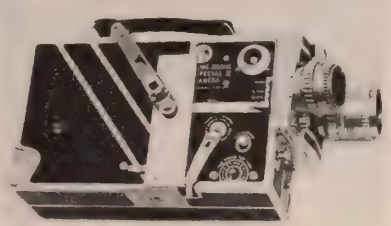
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produced and distributed by

Quality Pictures Co

5634 Santa Monica Blvd.
Hollywood 38, California

AUTOMATIC DISSOLVE
For the Cine Special



New Improved Model C $60.00
JOSEPH YOLO
5968 SANTA MONICA BLVD.
HOLLYWOOD, CALIFORNIA

Hollywood 16mm. Color

Kodachrome Duplicates

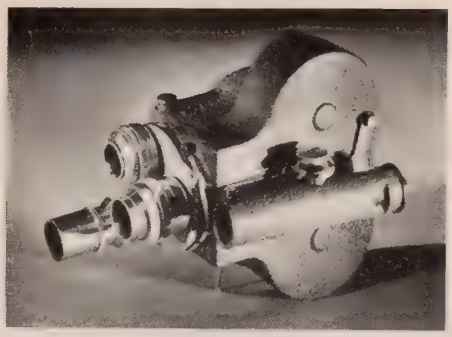
16mm.
8mm.
13c per foot

MAIL ORDERS ACCEPTED—$6.50 MINIMUM
3532 Sunset Blvd. Hollywood, Calif.

proof hanger prevents accidental loosening of screen. Removable end caps simplify replacement fabric installation. Surfaces feature famous "million mirror" glass beaded surface for brilliant projection. Prices start at $15.

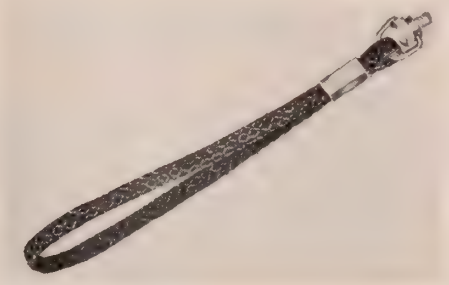
Emel 8 Camera

Arel, Inc., now is exclusive distributors for the Emel 8 mm. movie camera, manufactured in France. The camera is available with F2.5 and F1.9 Berthoit coated lenses. The Emel accommodates three lenses on turret head, has a hand crank for rewinding or hand operation, and speeds of 8, 16, 24, 32 and 64 f.p.s. Adjustable viewfinder for various focal length lenses and parallax adjustment to two feet are other features. Price approximates $264.50, including tax.



Camera Strap

A new braided, $1 Vinylite hand strap, like those used on DeJur home movie cameras, is being made by the DeJur-Amsco Corp., 45-01 Northern Blvd., Long Island City, N. Y.



The strap fits any domestic camera. It has a metal reinforced loop and a polished metal clasp suitable for engraving.

Movievox Price Cut

Movievox Co., 1113 Pleasanton Road, San Antonio, Tex., has stepped up production and lowered the price of their synchronizer installation from $295 to $225. This includes a high quality magnetic wire recorder and synchronizer installed on any 8 or 16 mm. projector. The Movievox permits lip synchronization of sound, as well as narration, music and sound effects.

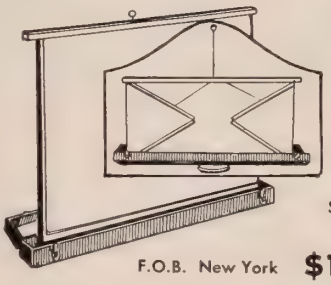
Fire Extinguisher

Home movie makers who want an effective but low-priced fire extinguisher for their laboratories should be interested in the new Hero, 16-ounce pressur-

★★★★★★★★★★★★★★

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In Factory Sealed Containers
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Specially Priced

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Originally made for Army and Navy requirements by one of the most famous screen manufacturers in America to strict, rigid Government specifications. Made of weatherproof Nylon fabric, suitable for either front or rear projection. Cleverly mounted in automatic lift-up box, rigidly constructed and covered with durable grained fabric material. 3 feet high, 4 feet wide (36" x 48") gives beautiful projection from either color or black and white movies or still. Screen supplied with heavy duty tripod support which may be used if desired.

DELTA FOR THE MOVIE FAN

Delta is constantly on the watch for new items that will help you to make better movies. Here is a list of BRAND NEW items that will give your movies that lift, and make them outstanding. All items have been tested by us, and bear our stamp of approval.

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TITLE SET. For those of you who wish to make your own titles, here is your opportunity to "go into business." Over 100 letters and characters in multicolor material, with two colored backgrounds 11"x14". No adhesive is required to affix the letters; they stay on background by means of a very clever arrangement of the fibers on the material itself. The set is supplied with a font type box for easy sorting of the letters. Fully guaranteed by us. Delta Multi-Color Title Set. Postpaid in USA..... **$2.50**

STINEMANN DEVELOPING SYSTEM. For those of you who do your own movie film processing, here is the famous Stinemann tank and reel system for the processing of up to 200 feet of film. Supplied with 3 nesting tanks, non-corrosive reels and full instructions. These currently sell for $160.00. We offer them brand new for only. (Shpg. wght. 50 lbs.)..... **$47.50**

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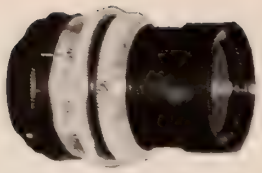
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the movie lens with microscopic definition successful cameramen have been waiting for —

A new six element high quality lens for the 16 and 35 mm film camera. Corrected for all aberration at full opening, giving highest definition in black-&-white and color. Made by skilled technicians with many years of optical training.

Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm. cameras. Fitting to other cameras upon special order.

Sizes available now: 35 and 50mm uncoated and 75mm coated.

Write for prices, giving your dealer's name.

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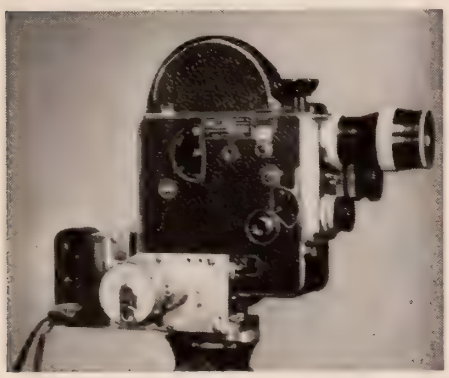
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BOLEX H16, 3 lens turret camera, 1" f1.9, 3" f3.5 Telephoto, 15mm f2.7 Wide Angle Lenses. Total Value $475.

Complete Outfit $289 Postpaid

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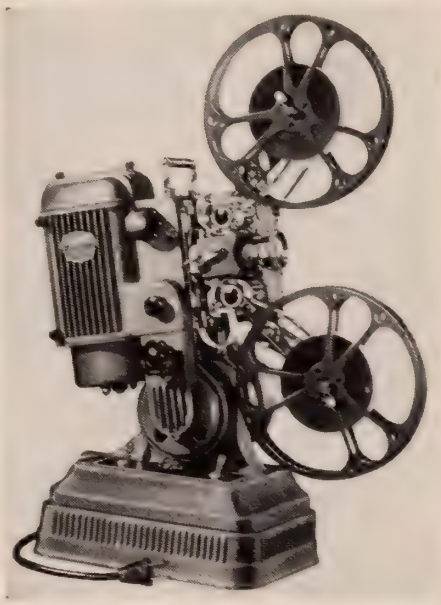
UNITED CAMERA EXCHANGE

83 CHAMBERS ST. NEW YORK 7.

ized product that sells for $1.29. Hermetically sealed, this "extinguisher in a can" is put into operation by simply pulling a trigger. It contains 90 per cent carbon tetrachloride, 10 per cent other chemicals and has carbon dioxide as propellant. The makers, Bostwick Laboratories of Bridgeport, Conn., say it is effective on almost all types of fires in three to ten seconds, and is not injurious to persons or materials.

Price Reduction

Price of Ampro "Imperial" 16 mm. silent projector has been reduced from $276 to $199.50, without case. No changes are being made in the projector,

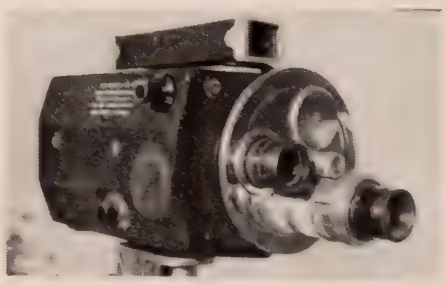


which incorporates the "Cordomatic," swing-open film gate, 750-1000 watt lamp, simplified threading, and reverse and still pictures.

GSAP Turret

Like so many other owners of GSAP cameras, P. J. Green wanted a three-lens turret for his war-surplus filming unit. Unable to find any, he decided to build one.

Made of milled aluminum, heat treated to a hardness of 75 ST, the turret accommodates the regular GSAP 1⅜-inch lens and either a 3 or 3⅛-inch telephoto lens, as well as a C-mount for any wide-angle lens having a diameter of less than



one inch. Mounted on two of the regular mounting bolts of the camera, the turret requires no changes in the latter except the cutting off of the regular mounting bolts for the lens so they are flush.

HOW ABOUT BRUNETTES?

For the Artist who favors the sultry beauty of dark-haired lovelies, "YOUR PIN UP GIRL" was produced. Here is a film featuring a veritable Queen of Loveliness — gorgeous Marie Carlett. Long, black hair cascading down over a body of divine proportions . . "YOUR PIN UP GIRL" is dreamy.

Or, for the fiery, temperamental, tempestuous type of brunette . . . "TEST OF A GYPSY MAIDEN"!!!

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Choice of

★ **ROSE**

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100′ double 8mm bulk, on 100′ 16mm camera spool.....1.75

400′ double 8mm bulk, on plastic core 6.50

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Processing can be done either reversal (for regular pictures) or positive (for titles) at home, at any commercial plant or at our processing plant in centrally-located K.C., Mo. at 50c per 25′ roll.

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Reel No. C-1112, A t our through America's Dairyland
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50 other color subjects in 8mm and 16mm silent available for rent or purchase
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Movie titles made to order

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Established in 1924



Reel No. C-1114

The turret consists of four pieces and a spring. To turn the unit, it is necessary only to pull out on the small central spring housing, which has a knurled tip, and revolve it to the desired position, where the spring pulls it into place. Slight differences in the mounting piece are required for Fairchild and B & H GSAP's.

Price is $25, installed, or $22.50 without installation.

Besides the turret, Green makes a critical focusing finder out of milled aluminum that can be permanently mounted on the GSAP. Price is about $12.50, according to the lens used.

Mr. Green's address is 8718 S. Denker Ave., Los Angeles, Calif.

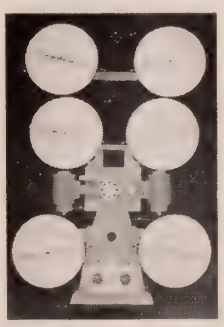
Screwdriver Kits



Baco Accessories Co., 5338 Hollywood Blvd., Hollywood, Calif., offers Pine Screwdriver kits, including eight units in graduated sizes with hollow knurled brass handles and swivel hexagon heads. Blades are tempered steel. Kit, $2.

Film Printers

Combination continuous printers made by the Uhler Cine Machine Co., 16519 Washburn Ave., Detroit 21, Mich., offer utmost precision in printing either single or double system 16 mm. picture and sound track simultaneously, as well as single or double 8 mm. film.



Perfect contact and frame line registration is by a large 34-tooth sprocket on which printing is done. Flanges hold 1200 feet of negative and positive film, and printing speed is 2000 feet per hour. Size of the printer is 45 x 30 x 15 inches.

Aurora Screens

Aurora Industries have introduced new De Luxe and Economy tripod screens in alpo finish in an attractive blue shade. Both incorporate successful features of earlier screens. Available from dealers. Firm is located at 219 W. Chicago Ave., Chicago, Ill.

Attention!

HERE IS YOUR OPPORTUNITY TO OWN A GENUINE DeJUR Cine Model 50 EXPOSURE METER AT LESS THAN ½ PRICE



Brand new exposure meters with FACTORY GUARANTEE. Supply is limited, so we send 'em to you . . . first come . . . first served.

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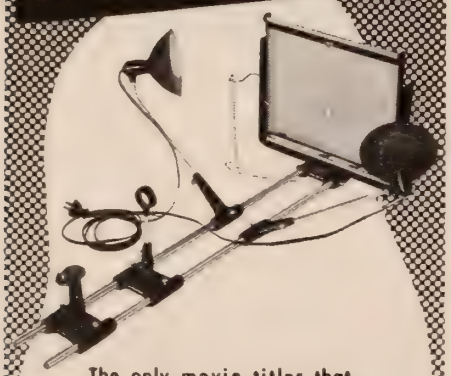
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Multiple Swivel Light



An all-position, multiple swivel light. Luminator, Inc., 120 N. Peoria St., Chicago, Ill., offers a self-contained, four-light unit for flood or spotlight type bulbs. Outside arms swivel 360 degrees. The unit extends to 44 inches. It folds to 24½ inches for storing. Knurled locking knobs secure the arms in any position. A three-position switch permits use of all four lights or the two inside ones, as desired. Pistol grip handle has standard threads top and bottom for camera and tripod. All wiring is internal. The unit is wired for 15 ampere load, and comes complete with heavy-duty, 4-foot rubber-insulated cord.

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Now It's the MOVIE-OF-THE-MONTH CLUB and a membership in this new and novel organization, dedicated to the best in home-movie craftsmanship and production, is now available to you for only $2.00. Your membership card in this new club really constitutes a "First Edition," and will entitle you to enjoy privileges not ordinarily available to others.

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☐ ENCLOSED FIND $2.00 MEMBERSHIP FEE. Please enroll me as a member of the MOVIE-OF-THE-MONTH-CLUB. I understand this does not obligate me to purchase any reels and that you will send me a new reel on approval approximately every month. I will return the reels sent me on approval within 5 days (enclosing 25c handling charge) or pay for them at the special club members' price (8mm—$2.00, 16mm—4.. 16mm Sound —$5.00. I have a () 8mm () 16mm Silent () 16mm Sound projector. PLEASE STATE SIZE.

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(PLEASE PRINT PLAINLY)

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200 Ft. 8mm. only.....$ 5.00
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For the Producers of 16mm. Business, Educational and Religious Films

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Library Films Catalog

Library Films, Inc., 25 W. 45th St., New York City, has issued a new educational catalog of 16 mm. sound subjects. Included is a large chart classifying films for use with various chapters of most widely used text books in schools and colleges. Customers' Service Department, Library Films, Inc.

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Official Films are releasing one-reel subjects in attractive new packages. First use of the new boxes is for Official's cartoons, sportbeams and adventure thrillers.

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100 ft. Single 8	—$1.15	$2.35	$2.40
100 ft. Double 8	—$1.65	$3.85	$3.95
100 ft. 16mm.	—$1.55	$3.80	$3.90

Since the above prices do not include developing, why not get one of our low cost developing sets and develop your own movies? The set consists of developing rack, tray safelight and set of prepared developing powders, together with a simple step-by-step instruction sheet. 30 ft. single 8 set, $4.20; 33 ft. Double 8 or 16mm. set, $5.85. Show your movies two hours after they are taken.

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16MM 50 Ft **$1.90** • 16MM 100 Ft. **$3.30**
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Castle Catalog

Castle Films is distributing a new catalog through photo dealers this month, with descriptions of two new Abbott and Costello films, *"Fun on the Run"* and *"Kitchen Mechanics,"* together with new Woody Woodpecker cartoons, sport films and musical series for sound projector owners. More than a million of the catalogs have been ordered.

Athletic Features

The World's leading athletes in action highlight *Championship Forum,* latest sports release of Sterling Films. Shown are the establishing of three all-time Olympic records: Earl Meadows' pole vault, Cornelius Johnson's high jump and Jessie Owens' broad jump. Diving by Marjorie Gestring and Katherine Rawls also is shown, together with other sports activities by champions. In 8 mm. at $5.50; 16 mm. silent, $8.75; and 16 mm. sound, $17.50.

Foreign Films

First post-war German feature productions released in the U. S. head the new list of Brandon International Film Classics. Included is the feature length opera, *Der Fledermaus,* photographed in the new German color process and released in 16 mm. Kodachrome prints. *Razzia* (The Raid) and *Murderers Among Us,* two new German contemporary films, are in black and white. New French features include *Voyage Surprise* and *Fric-Frac,* comedies. Russian productions include *Spring, Russian Ballerina, The Great Glinka* and *Village Teacher.* English titles are superimposed. Brandon Films, Inc., 1600 Broadway, New York City.

Music on Films

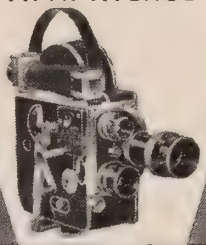
Yehudi Menuhin, violinist; Jakob Gimpel, pianist, and Eula Beal, contralto, are featured among top concert artists in Official Films' latest 16 mm. sound releases. Ten separate reels offer Menuhin in interpretations of Bach, Beethoven, Brahms and Paganini. Gimpel performs in seven reels, playing music of Liszt, Chopin, Mendelssohn and Brahms. Miss Beal stars in four reels, including music from Schubert, Gounod, Tschaikowsky, Secchi, Thomas and Gluck. Official's home office is 25 West 45th St., New York City.

Film Highlights

Film Highlights has released the following 16 mm. pictures: *Captain Kidd,* with Charles Laughton and Randolph Scott; *Fabulous Dorseys,* with Tommy and Jimmy Dorsey, Janet Blair, Paul Whiteman; *Hollywood Barn Dance,* with Ernest Tubb's Hillbilly Band, Lori Talbot; *"Adventures of Martin Eden,* with Glen Ford, Evelyn Keyes, Claire Trevor; *Angel on My Shoulder,* with Paul Muni, Anne Baxter, Claude Rains; *Scrooge* (Dicken's *Christmas Carol); St. Peter and the Vatican,* showing Rome and the Papal City.

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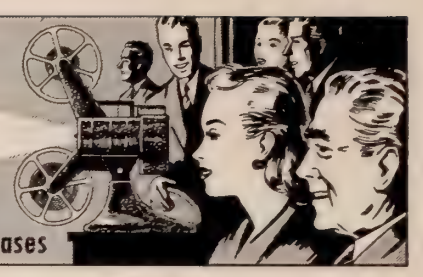
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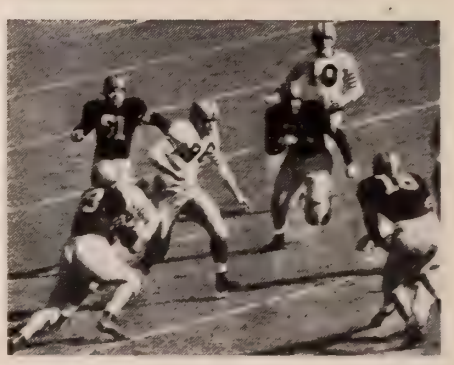

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New Orleans

The birth of the blues is told in a 10-reel major company release, which features Arturo de Cordova, Dorothy Patrick, Louis Armstrong's band, Billie Holiday, and Woody Herman. Story revolves around a concert singer studying for a career and a New Orleans night club owner who supports a group of musicians because of his love for their rhythm, but the music is the real feature. Commonwealth Pictures Corp., 729 Seventh Ave., New York City.



A U.S. Community and Its Citizens

One of three 16 mm. sound films in United World's unique "human geography" series, this two-reel subject is designed to illustrate the major forces at work in the development of man's relationship to his environment. Like the rest of this series on *The Earth and Its Peoples,* this film was made with the cooperation of leading educators. Louis de Rochemont produced. Price $100. United-World Films, 445 Park Ave., New York City.



Sandy Steps Out

Especially for children is this new release, about *Sandy,* a dog, who decides to explore the countryside. In the course of his travels he meets many farm and barnyard friends, who constitute the cast of the picture. In the 16 mm. sound version, the narrator speaks directly to the children. Available also in 8 and 16 mm. silent. Prices from $5.50 to $17.50. Sterling Films, Inc., 61 W. 56th St., N. Y.



Abilene Town

One of the most dramatic periods of American history, the development of the great plains after the Civil War, is the setting for this 10-reel major company 16 mm. release, which stars Randolph Scott and Ann Dvorak. Plot concerns violent conflict between cattle barons and homesteaders. Commonwealth Pictures Corp., 729 Fifth Ave., New York City.

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Victor Moves

Western offices of the Victor Animatograph Corp. have moved to Cine Mart Building, 6912 Hollywood Blvd., Hollywood, Calif. Harry Grubbs is manager of the Western sales division.

DeVry Distributors

Distribution of new lightweight DeVry *Bantam* and *Super 16* projectors is now handled in the Midwest, South and East by Arel, Inc., and in eleven Western states by Farnam and Seeman.

Film Rental Plan

National Cinema Service, 71 Dey Street, New York, has a new sound film rental service — a movie-a-week plan. For $150, subscribers rent a complete program each week for 52 weeks. Customer gets selection of any listed sound feature in any price class, plus one 1,600-foot reel of packaged shorts.

Abbe Listing

New listing of 16 mm. films has been issued by Abbe Films, 50 Fifth Ave., New York City. Included are cartoon, sports, travel and scenic releases, as well as two-reel comedies. Listing includes films available on exchange plan or sale.

Sound Film Catalog

A new catalog of 16mm sound films just published by Movie Of The Month Club, 6509 De Longpre Ave., Hollywood, Calif., not only lists pictures but reviews and classifies them as adult, family or children's movie.

Vacuumate In Chicago

The Vacuumate process to protect films against fingermarks, scratches, oil, water and climatic changes, now is available in the Chicago area through Colburn Laboratories, Inc., 164 N. Wacker Drive. The service is available through many photo dealers or from Vacuumate Corp., 446 W. 43rd St., New York, or General Film Laboratory, Inc., 60 Sibley St., Detroit.

Sterling Distributor

Distribution for Sterling Films in California, Oregon and Washington will be made by Miller Outcalt Co., 1668 N. Van Ness Ave., Hollywood, Calif.

Peerless Installs

Peerless Film Processing Corp., New York, has installed equipment in laboratories of the Reid H. Ray Film Industries, St. Paul, and Atlas Film Corp., Oak Park, Ill., producers of industrial motion pictures. Both offer the Peerless film treatment to other producers, distributors, film libraries and photo dealers.

Victor Grows

Production departments of Victor Animatograph Corp., Davenport, Ia., manufacturers of 16 mm. movie equipment, are operating at near capacity in the firm's new $1,500,000 factory building. Machinery and equipment has been moved into the new structure and offices will shift to the new administration building as soon as completed.

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Questions and Answers

Indoor Lighting

Q—I want to take some 16 mm. color films at a night wedding and reception, but wonder whether I could get sufficient exposure at 16 f.p.s. Would you advise shooting at 8 f.p.s.?—Philip P. Kagan, Revere, Mass.

A—No. Your film taken at 8 f.p.s. will project all movement at twice the normal rate; it is advisable only in scenes without moving characters. Good color pictures can be shot at 16 f.p.s. when illumination is adequate. If you have insufficient floodlights to cover all of a large room, additional lights may be placed on the camera. Several holders for this purpose are available, or a simple bar can be made with a light at each end and a center hole for mounting the camera. The light thus goes with the camera.

Care of Film

Q—How is home movie film treated to prolong its life?—V. Bowen, St. Louis, Mo.

A—There are several commercial processes which lubricate film and keep it from drying out. For home care, Eastman Kodak recommends waxing. Draw the film slowly through a cotton pad moistened with a 0.03 per cent solution of carnauba wax in carbon tetrachloride, made by dissolving a marble-sized lump of the wax in the carbon tet. Work slowly to permit evaporation of the liquid before the film is wound. Work in a well-ventilated room, as carbon tetrachloride fumes are toxic if inhaled.

Kodachrome with Mazda

Q—Is it possible to take Kodachrome Type A 8mm pictures under incandescent lamps? — Charles Treweek, Alamo, Texas.

A—Yes, Type A Kodachrome film can be used with incandescent lighting if a Wratten 78B filter is used, but it is not recommended. Eastman Kodak say, "ordinary home-lighting lamps should not be used for Kodachrome photography. Illumination from home-lighting lamps is more yellowish in color than that from Photoflood lamps or 3200-degree Kelvin lamps and will produce pictures which are too yellowish."

Q—If I use daylight Kodachrome indoors, and part of the light is daylight illumination through the windows and part is from regular photoflood lights, should I use a blue filter to compensate for the artificial light, or should I work without a filter?—Elmer G. Croisant, Gardena, Calif.

A—If at all avoidable, daylight and photoflood light should not be used together. If you must supplement the daylight, use the blue "daylight" photoflood lamps without a filter, with daylight Kodachrome.

Projection Speed

Q—What is the speed, in terms of feet per minute, at which 16 mm. passes through the projector?—Verne Jensen, Los Angeles, Calif.

A—At normal silent projection speed of 16 f.p.s., it takes 2½ seconds for a foot of film to pass the projector gate. This is 24 feet per minute. There are 40 frames of 16 mm. film to the foot.

Lens Setting

Q—I have purchased a telephoto lens to mount on my regular lens, which is in a focusing mount. At what distance should the regular lens be set when using the telephoto lens with it?—Howard Guarniere, Maple Heights, Ohio.

A—In using a supplementary telephoto lens with your regular lens, set the latter at infinity. The subject then is in focus when its distance is equal to the calibrated footage on the telephoto.

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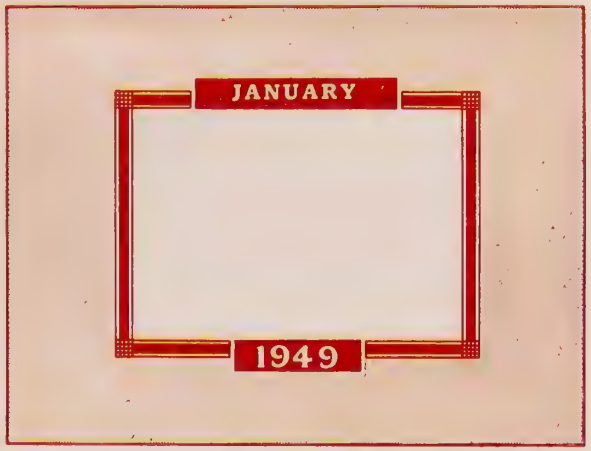
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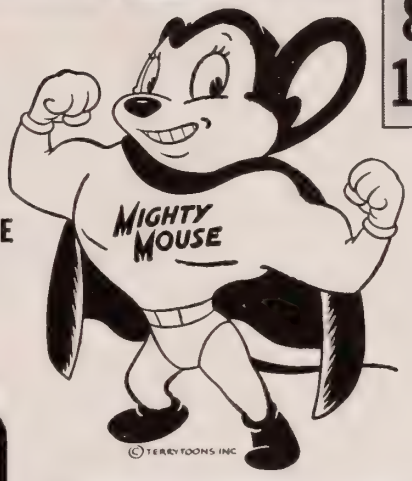
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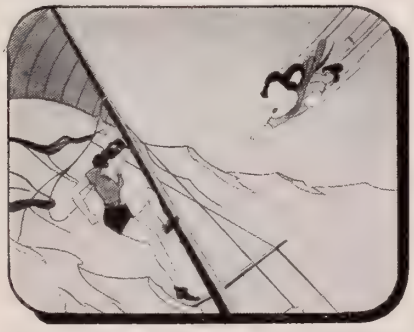


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HOME MOVIES

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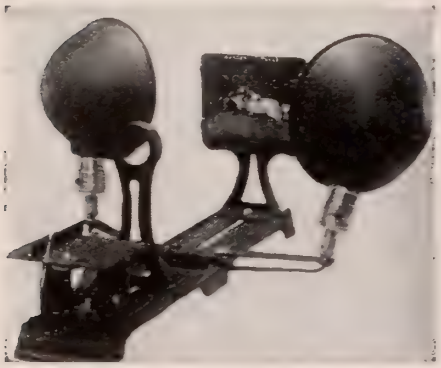
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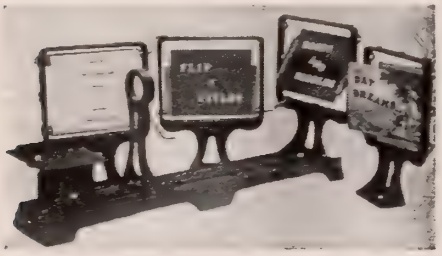


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CINE ROUNDUP

HOME Movies started the New Year with a New Look. It met the critical eye of our readers and gained approval. Some letters are critical, but no less helpful to us. Mostly the comments say, "Yes, give us more of the same — more good pictures, more ideas for beginners and advanced filmers, more about color, more how-to-build items, more news of the film world, more inspirational articles, more color titles."

It's going to take time to put all these requests into print, but keep the letters coming, and we will try to keep putting your ideas into HOME MOVIES.

Borax for Movie Snow

Need a tabletop snow scene that will work in July or January? Try powdered borax. It will give far more realistic snow effects than salt or sugar. When placed in a dispenser, it can be sprinkled easily over any surface being filmed, and if borax is shaken from camera height while actually filming a scene, the effect of falling snow is obtained.

By shooting at single frame, animated movies can be made by sprinkling on a bit of borax snow, exposing one or two frames, adding more snow, exposing more frames, and so on, until the desired area is snowed under.

To show snow "melting" or disappearing by animation, film in the same manner, but with either the camera or scene inverted to give reverse motion effect. When the film is processed, cut out the inverted sequence, reverse it end for end, and project to show drifts magically receding and vanishing completely. This particular movie trick was employed, when other means failed, during the recent shooting of a 16mm color movie for Ducks Unlimited, by Ormal Sprungman of San Diego, Calif.

Films Aid Psychiatry

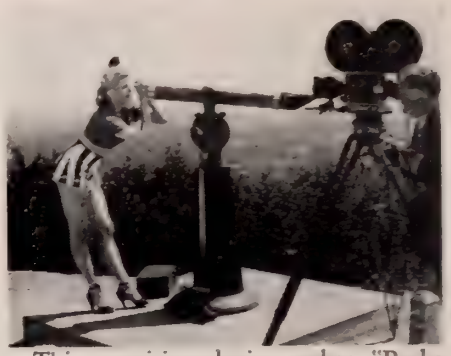
"Psychodrama," a relatively new psychiatric treatment, is being tried at the Beacon Hill Sanitarium in New York with the aid of an Auricon Pro 16mm soundfilm camera. Under the direction of Dr. Jacob L. Moreno, patients are taken from the traditional couch in a dimly-lit room and put on a well-lighted stage where they "act out" their difficulties before the concealed camera. The theory is that such "acting out" provides therapeutic benefit and, at the same time, gives the psychiatrist an accurate film record.

2 Home Movie Fans

Charlie McCarthy with assistance of friend Edgar, give new Victor Lite-sound projector a test by previewing their film, "I Remember Mama." They are taking a 10-months vacation from radio, to catch up on various things, such as picture-taking, titling and editing of their home movies.

Vacation Ideas

Visiting the planetarium in the hills overlooking Hollywood, a gal peers through a telescope and sees — guess what — Hollywood stars at home!

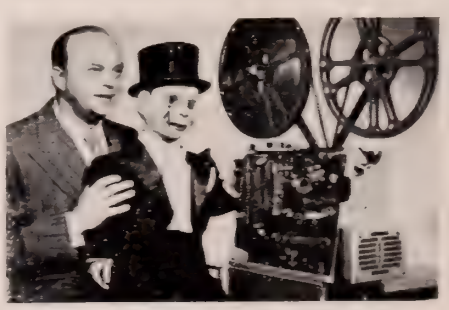


This transition device makes, "Peeks at Hollywood" a more interesting short than most of the films about the film colony. It was produced by Gene Lester, who directed "Camera Angles." (See p. 69).

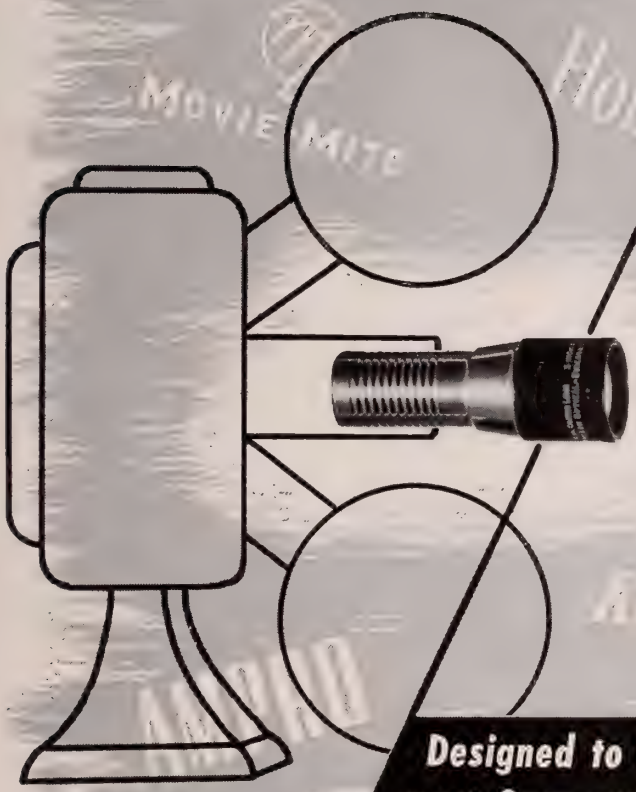
This device can be used to knit together various types of shots. In a travel movie, for example, you might have various sequences of a vacation locale. Say it's Yosemite, for example. Take a few shots of yourself peering through field glasses from Glacier Point, or any place. Cut these into short, 3-second strips, and splice into your previously taken sequences. Spice up with a title or two, and you have transformed a miscellaneous bunch of shots into your own vacation film.

Plastic Lenses

German manufacturers apparently tried their hand at making lenses out of Plexiglass during the recent war, with some success. The Office of Technical Services of the U.S. Department of Commerce report on "Plastic Aircraft Tooling and Tooling for Transparent and Optical Plastics," tells of the activity of the Kopperschmidt firm of Blumberg, Baden, which turned out sample lenses of unusual quality. It produced several thousand cut Plexiglas lenses during the latter part of the war. No solution was found to the problem of surface softness, however, the report says.



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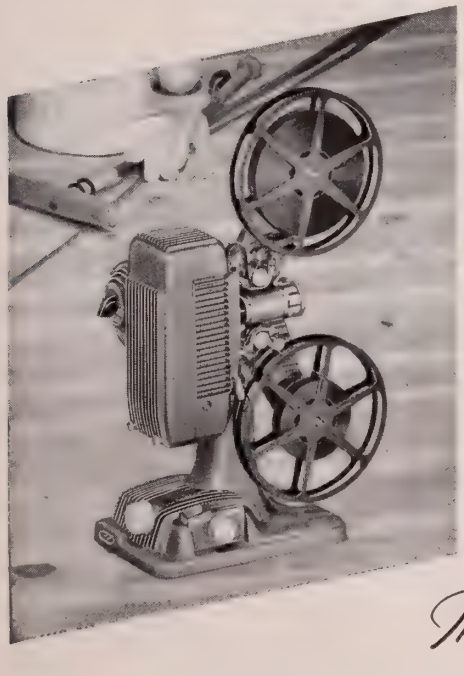
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This type of composition and background calls for flat lighting. Fig. 1



White walls and sunlit floor act as helpful, natural reflectors. Fig. 2



When action is in a small area, reflector can be improvised. Fig. 3

How to Get

Lighting and Exposure Problems

THE first thought in framing a shot and deciding exposure is the position of the sun. But whether a subject is front-lighted, side-lighted or back-lighted is only half the problem.

Equally important is the character of the subject.

Is it light in color and tone (high key) or dark and somber (low key)? Is it contrasty (including very light and very dark areas)? Are the surfaces highly reflective or absorptive? Is light being reflected indirectly to the subject? These factors seriously affect exposure, and exposure affects not only the over-all color result, but the individual colors in the scene.

No situations are exactly alike, but the average conditions encountered can be grouped into a relatively few types.

Fig. 1, a child at play, illustrates a subject that is easily handled with flat illumination. There is good color separation between the elements in the scene. Relatively large elements make up the foreground. The elements separate well in shape, in tone value, and even more decidedly in color.

Strong side-lighting would have added nothing to the effect and would have made correct exposure difficult. The elements that are the center of interest are simple, colorful and separate well in color and tone value. Their shapes contrast with the background forms. These factors make reasonably flat lighting preferable in this shot.

Side-lighting becomes necessary only when the principal elements in a picture need modeling shadows to make them separate into their proper relationships, and to be readily identifiable.

Fig. 2 illustrates the use of reflected light to illuminate shadows. On close-up outdoor shots, one can improvise a reflector to illuminate heavy shadow areas. On more expansive scenes, sometimes we can utilize a surface near the subject as a reflector.

If you are so fortunate as to catch this happy condition in a scene, so much the better. Usually one has to wait for the proper light angle to get the full benefit of reflected light.

In this shot of Mt. Vernon, the portico roof casts a shadow all the way down the front wall, but it is a luminous shadow because of reflected light. The portico floor is bathed with full sunlight (except for the narrow shadows cast by the columns), reflecting a very considerable volume of light into the shadow on the wall. Of course, the situation is greatly helped because the wall is white.

When natural surroundings do not provide enough reflecting surfaces, man-made reflectors may be introduced.

In Fig. 3, the setting is a patio with a highly reflective stone floor. Reflected light was created with a white bed sheet stretched over a pole frame. The child was faced at right angles to the sun, her shadow side illuminated by the bed

(ADAPTED FROM "BETTER COLOR MOVIES"

Better Color

Illustrated with Six Examples

sheet. Any simple background could have been used, even a shadow area if one didn't mind the lack of color, and the light reflected from a white wall would have served as efficiently as the sheet. The side-lighting permitted the model to keep her eyes open and expression normal.

Children are not always controllable as to where and when action will take place. As a result, many color movies lack uniformity of light angle, exposure, and distance from camera (image size). If the child is "all over the lot" some shots will be flat-lighted, others back-lighted, and all the variations in between. If the shooter is after continuous action he cannot break into his shooting to alter the exposure for each change in light angle, nor can he hold sharp focus on all action if some shots are close-ups.

Now and then, most of us want extra good close-up shots of youngsters, in a pose that is not too static. Flat lighting (sun directly into faces) causes squinting and unnatural expressions. Side-lighting, assisted by reflected light, is usually the best answer if the action can be confined to the limited area covered by the reflected light.

Fig. 4, illustrates back-lighting. There are several kinds of back-lighted subjects: close-up or distant shots, scenes illuminated by reflected light, and a host of others.

This is an expansive scene and subject to the influence of atmospheric conditions which do not affect close-ups. The surfaces in the scene face many directions.

The camera looks into the back-lighted atmosphere for many miles along Zion Canyon. The surfaces facing toward the camera are illuminated only by sky-light, which is a "bluish" light source.

The walls of the Canyon are reddish—from delicate pinks to dark browns. When illuminated by bluish sky-light, the visual color result (and the one the color film records) is what would be expected—a cast of purple or purple-blue. It is one of the "moods" to enjoy capturing. Make other shots of the same subject relatively flat-lighted, to record "local" color. Each will make the other more dramatic.

It is not usual to have a scene illuminated entirely by skylight. One such example, and the kind everyone at some time wishes to capture, with all its enchanting effects, is seen in the canyon-level picture, Fig. 5.

This shot shows the bottom of a several-hundred-foot deep canyon whose parallel walls are separated by no more than 15 to 20 feet for several hundred yards.

The illumination is all *sky light,* and that means bluish light. Not sunlight mixed with light reflected from the sky—just sky light and nothing more. It is a diffused light, excellent for recording detail and texture.

The walls of the canyon are reddish-brown.

• *Continued on Page 94*

By FRED BOND, CAMERA CRAFT PUB., $5)



Sky-lighting and backlighting here would give bluish results. Fig. 4



Sky-lighting only (no direct sun) means diffused illumination. Fig. 5



Side-lighting can "pull" people away from background. Fig. 6



The sportsman has a unique problem in the selection of camera equipment. Gear must be rugged and light enough to stow in a shouldered pack when taken afield. This hiker is on the trail to Mt. Jackson in Glacier National Park.

Hunting and Fishing

calls for careful selection of movie gear

By ORMAL SPRUNGMAN

THE sportsman's problem of selecting equipment differs from that of other filmers, since he who hunts and fishes must carry his gear with him in his shouldered pack. Lightness and compactness are essential, and yet the outfit must be built to withstand rough treatment.

There are a number of excellent cine outfits on the market, and a lot depends on how much the budget will stand. The best camera may be the most satisfying in the long run.

If you plan to screen your films before small home audiences, the 8 mm. size will suffice for personal filming. It's cheaper to operate, but the image size is one fourth the size of 16 mm., which means that you can't project on as large a screen and still maintain image quality.

The magazine-type camera takes a special film cartridge, which costs about 15 per cent more than regular roll film, but eliminates need for threading film in camera. The 50-foot magazines are a bit heavier than 50-foot rolls.

A camera equipped to take interchangeable lenses is desirable. A telephoto lens is essential if you expect to film distant game.

A high speed lens such as an f/1.9 means higher cost. But it is not necessary unless you plan to shoot when light is poor or to take slow motion. An f/3.5 lens is adequate for most outdoor filming.

A camera with variable film speeds to 32 or 64 frames per second will enable you to do slow motion work. You can slow down the wing beats of fast moving water fowl or big game in flight.

The variable film speeds usually include "half speed" or 8 frames for use in filming sunsets or other relatively static subjects when there is not enough illumination for shooting at the standard 16 frames per second.

A camera carrying case is useful, although there are occasions when the camera will be slipped into the hunting jacket pocket or stowed in the bottom of the fishing creel, ready for prompt action.

Other important gear for sportsmen may include: 1. Tripod, folding-type, strong enough for rock-steady filming; 2. Filters. A haze filter is the only one you normally will use with color film. With black and white film, the yellow-

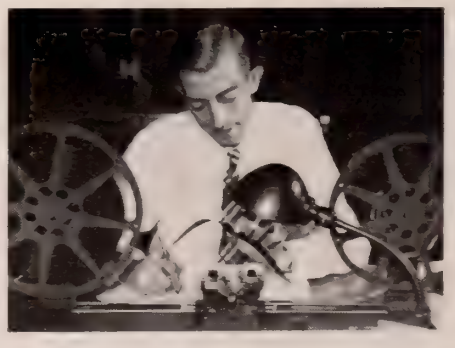
• *Continued on Page 93*



To show a title popping up on shelf, shoot with inverted camera as drawer is closed allowing block letters to fall.



C. B. Cartwright, chief naturalist of Ducks Unlimited (Canada) lists tripod and telephoto lens as important aides.

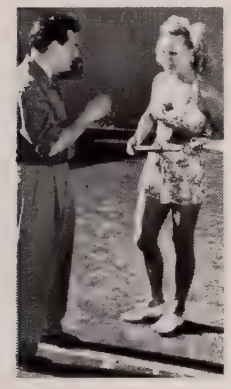


Ormal Sprungman, photography columnist for a hunting and fishing magazine, has made many wildlife movies.

16mm Kodachrome Into Technicolor

By Jack O'Neil

How do the big shot photographers get their results? How do they direct subjects such as Hedy Lamarr, Sonja Henie, Alexis Smith, Della Norell and Barbara Bates?



Director Gene Lester confers with Sonja Henie.

To answer these questions, once and for all, Gene Lester got together six outstanding lensmen. He filmed them at work immortalizing the lens-filling limbs of the above mentioned charmers—plus Andy Russel and Jack Carson thrown in as masculine foils for the distaff beauties.

The results so intrigued Warner Bros. that they are copying the 16 mm. Kodachrome film in Technicolor for release as a short subject titled, "Camera Angles."

Stealing the show from the stars, might be a more appropriate title. The larceny is by photographers Bob Wallace, Earl Theisen, Sprague Talbot, Hymie Fink, Paul Hesse and Gene Lester.

To make the most of having the lens turned on them for a change, they turn the tables on Hedy Lamarr, Sonja Henie and company.

The result is a pictorial choice between peaches and cream on one hand and ham on the other.

Even if the mustard wins, the refreshing thing about this film masterpiece is the way the educational benefits are cleverly concealed.

Take Sonja Henie playing tennis, for example. You can carefully set up a frame of action, where the background and lighting are right, and wait behind

• *Continued on Page 95*

Barbara Bates poses before backdrop as cameraman Richard Fryer measures distance with tape. Paul Hesse, arms akimbo, studies situation. For closeup of Barbara, look to the right.



HOW THE PROS WORK





Cowboys and Injuns is fun for the cameraman as well as the kids. Parks, playgrounds, merry-go-rounds—what a mad whirl! "Bang, bang, you're dead," says Junior. Bang, bang, says the camera, your pictures will live many, many years.



The bathroom is an ideal film studio. One No. 2 flood lamp can provide adequate illumination because the walls are bright. Reflected light gives pleasant, soft illumination to small fry enjoying the daily dunking—or to the anti-bath type.

Get Action into



Indoors, a couple of flood lamps attached to a camera make night bright as day. Curiosity (below) feeds growing minds. By filming several shots at intervals, you can show the clock being taken apart and put together in a few seconds.





Indian, fireman, policeman or chief—versatility is the word when kids get into the game. With their active imagination, they can star in any role. But make it a game, not a chore.



Business as usual! Lunch time doesn't interrupt the filming, but becomes a part of the story. Filming, "A Day in the Life of Junior," includes a variety of situations. Scenes shot over a period of weeks can be edited into one film.



Happy moments need no fancy settings. Children always find pleasure in their surroundings. Offstage antics elicit expressions. Introduce the second character by having him walk into the scene while the camera is shooting.

those Kid Films

BY FELIX AND NIKKI ZELENKA

KIDS are the greatest performers in the world. Whether they are your own, or borrowed models, they can be counted on for vivid imagination, irrepressible spirit and an uninhibited performance.

So we don't ask them to act. Set the stage, so the background and lighting are right, and let them be themselves.

Film little sequences or episodes. Let Junior fix a clock, take a bath, eat his dinner, wash his car or have a wonderful time at the playground.

The camera is set up. The subject or subjects are given something to do. The result becomes history.

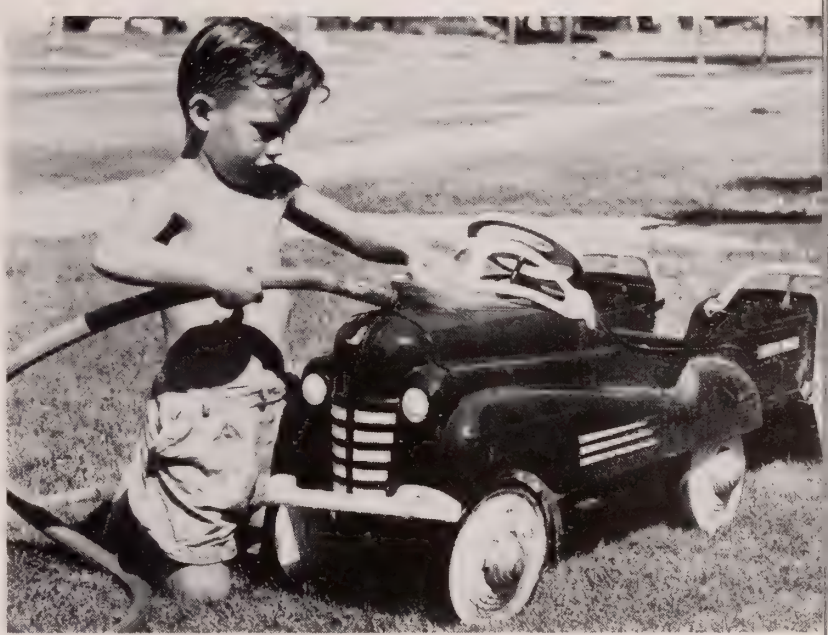
Few children will pay attention to the whir of a camera when they're engrossed in a game, a new toy or some other fascinating goings-on.

Very small children may be distracted by the click of the camera if they aren't accustomed to it. This can be overcome by "dry-running" the camera without film until the youngster is used to it. It's usually easy to distract attention from the sound by providing some other distraction—either from out of picture range or by some activity you wish to film—while you take your movies.

Action is the keynote of films involving children, as it is the natural element of youth. From the smallest infant, thrashing arms and legs, to the 10-year-old big leaguers in the corner lot, children are active. To show the small fry as they really are, shoot while they *do* things.

Junior with his hair slicked back and a necktie setting off that clean white shirt might look pretty, but he isn't the youngster you're used to seeing around the house. Get some footage as he usually is, romping on the lawn with the dog, his hair tousled, face dirty and shirt-tail hanging out.

For by photographing your children as they are—active, young and lovable—you preserve on film the happiest days of their lives. Children grow up, but their pictures remain ever young.



Engrossed in adult activities, a front yard Clark Gable washes his auto. A limited field of action, like this, in a small area, enables the camera to work in close. A good rule is to get lots of closeups. Even sour ones (below).





Closeups make a film convincing, Summer or Winter. Notice how lavishly closeups are used in professional films?

Shooting through door or window is one way to get dramatic effects. This scene was staged at Sun Valley, Idaho.

Snow is Photogenic

SNOW is the photographer's friend, wherever you find it. It transforms ordinary places into scenes of beauty, whether up in the mountains or in a neighborhood park.

A simple sequence might include: Dad getting into a snowball fight with the kids; Mom outwitting Junior as he seeks to avoid shoveling the walk; or Sister showing up Boy Friend as he tries to tell her how to ski. He winds up in a snowdrift, as she sails gracefully down the slope.

Look for new camera angles. For variety, shoot worm's eye and bird's eye views. Tuck the camera under one arm and ride down a ski or toboggan slope with the motor running.

Continuity is important. A ski film might show an expert demonstrating correct technique, winding up with some personal comedy of your own. Winter sports films can cover a single day's events or highlight the accumulated activities of several seasons.

Follow long shots with medium and closeup shots. Use plenty of closeups to hold interest.

Snow scene lighting is intense, particularly in high altitudes. As most movie cameras won't stop down to allow exposure on film with a Weston rating of more than 50, use a slow film.

Use a tripod.

• *Continued on Page 95*

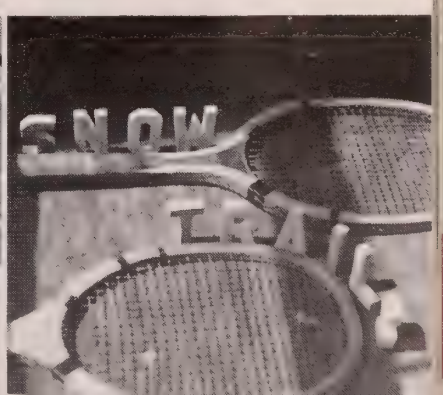
Silhouette is effective when light is too meager for normal filming.



Closeup of deer prints can start a pan up to show hunters in pursuit.

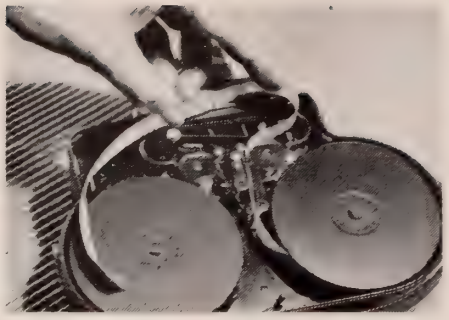


Substitute tennis racquets for snowshoes for this winter sports title.





1 Film gate is cleaned with stiff brush each time, before loading camera. Dust can scratch film.



2 Loop of film should be left as camera is loaded. Guide lines show path film follows in most camera models.



3 Closing camera after loading requires care to insure proper fit. Light leaks can ruin irreplaceable film.

CINE CAMERA ABC's

How to get the most out of your equipment

PHOTOGRAPHY is a game like bridge or golf in which increased skill means increased fun. The first commandment for successful filming is "Know your camera."

A pianist spends hours gaining skill. A cameraman can gain dexterity with a few moments practice a day — about as much time as it takes to do setting up exercises. Even filmers who already have taken many pictures can gain speed by doing a "camera daily dozen."

No film is needed to "practice the scales" on your camera. With a dummy roll of film, or an exposed strip, practice loading the camera. This will guarantee against jams—which can mean wasted film when you are in a hurry to get an important shot. Wind the camera and watch the film run through.

Familiarize yourself with the adjustments. These vary with different makes and models, but the principle of operation is the same with all cameras.

Some cameras have fixed-focus lenses that require no adjustment; others must be set for distance.

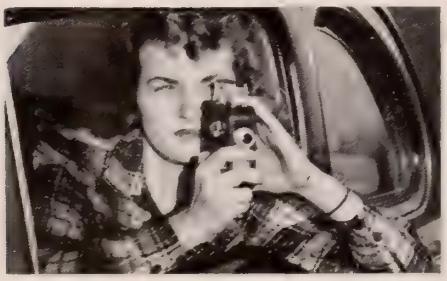
Now for the viewfinder. Looking through it, note the area taken in. As you move back, more picture is included, but each object becomes smaller. At ten feet from a human subject, how much do you see? The complete figure? A closeup of the head only? Check it yourself. What you see is what you will show on the screen.



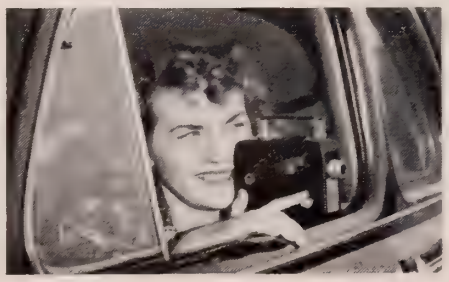
YES Camera pressed against face and arms braced against body give support to hand-held camera.



NO Wobbly pictures result from camera held away from body. Off-center scenes result from improper view.



Filming from a moving vehicle can be done cushioning camera with arms, but it's better to stop the car.



Support is offered by window frame when vehicle is stationary, but not when car is moving or motor running.

Before shooting, make sure the viewfinder includes exactly what you want, no more, no less. Place the camera as close as possible to eliminate extraneous details.

Practice shooting a scene. (This is still part of our daily dozen, without film). Squeeze the button gently, like a shotgun trigger. Does the camera wobble ever so gently when you press the button? Try again. A slight tremor will be magnified many times on the screen.

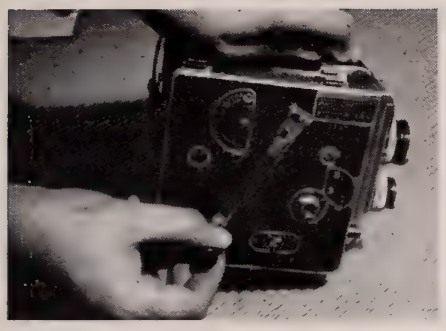
Have a subject walk into the field and do something, such as raking the leaves on the lawn. Keep the activity within the area you have mapped out in advance.

Move the camera up for a closeup of the moving rake. Let the subject go through the same activity again.

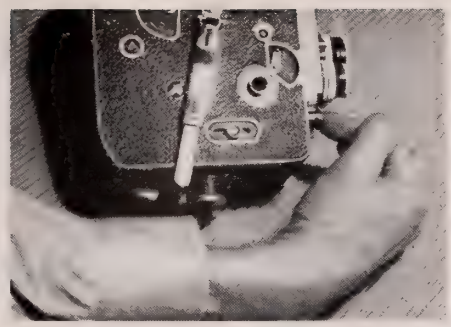
How long should each shot be? Count as you press the button and listen to the camera whir. One-o-one, one-o-two, one-o-three, we count off. Five seconds is average for a closeup, about 10 seconds for a long shot.

Wind the camera after each shot. The average camera will run about 30 seconds with one winding. Time yours with a watch. If 30 seconds is the camera limit, consider 25 as the longest scene to film. Shots longer than 15 seconds are seldom required in home movies, however.

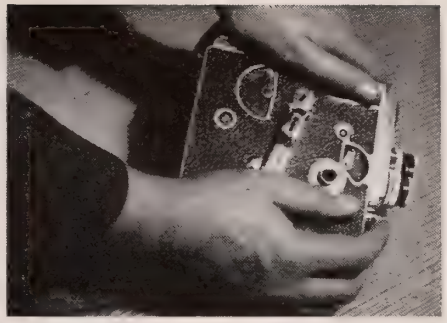
Now let's set up a tripod which, by the way, is the most important accessory in any camera bag. Plan a scene. Let's say it's a child playing with building blocks. What point of view will we shoot from? Inspect the scene by eye, then set up the tripod. How far should the camera be for a long shot? For a closeup? Wind the camera and shoot a long shot. Move up and shoot a closeup. By the time these exercises are completed, you will be ready to load the camera.



4 **Winding spring** after each shot is good idea. Wind all the way, but do not force it or risk breaking spring.



5 **Wrong method** of pressing exposure button is one-finger jab. Practice holding camera with both hands.



6 **Correct way** to press the button is with both hands holding camera firmly while squeezing release.

This practicing all is pretty fundamental, but just as important in getting form as in swinging a golf club in the back yard.

Study camera angles. Are all your shots from the same level and the same side? Try getting up on a chair, or kneeling or lying on the floor and study the scenes in your viewfinder.

Our final word of advice is, "no panning, please." Keep the camera in one position. Do not try to follow a moving subject. Have the subject confine his

By LUKE HAMMAR

activities to a small, predetermined area.

In moving pictures it is the subject that moves, *not* the camera. Panning—swinging the camera from side to side or up and down—is perhaps the most abused technique in movie making.

It seldom is necessary, either. To get a shot of Junior pedalling his tricycle down the walk, through the gate and up to the house, move back until your viewfinder shows you are capturing the entire area in your lens. Maybe you'll have to go across the street and shoot from there. Do it. Of course, Junior will appear small in the picture, but by cutting in with a closeup, you'll accomplish the same thing you would by panning.

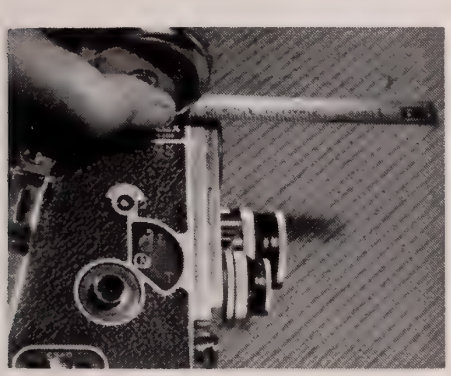
Later on, in this series of articles we will have some suggestions on how to pan correctly, as well as concrete suggestions for picture taking, in which the "dry run" exercises outlined here will pay off with better pictures and more fun while taking them.



7 **Whether you** use a film table, a Kodaguide or exposure meter, follow it consistently. Keep exposure record.



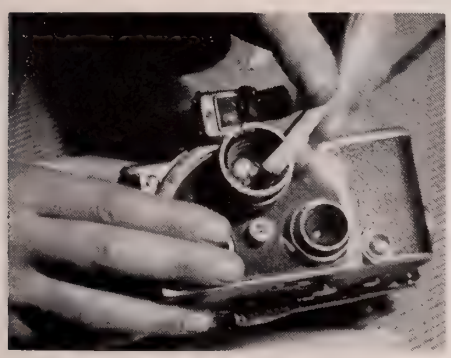
8 **Lens aperture** is adjusted by turning the flange on the barrel. Correct exposure means sparkling pictures.



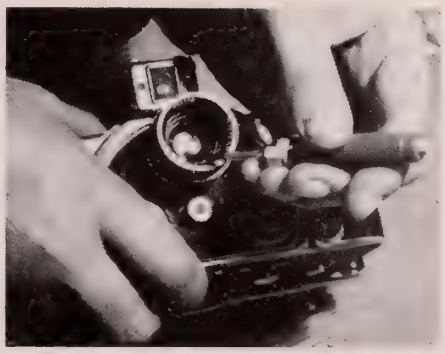
9 **Distance from** lens to subject is especially important with closeups. Tape measure is recommended.



10 **Setting correct** distance for each shot is essential if pictures are to be in focus. Closeups demand it.



11 **Lens should** not be cleaned except when necessary. Use lens tissue once over only. Dust can scratch lens.



12 **Soft camel's hair** brush removes dust. Use a gentle swipe from outside inward. A lens cap will protect lens.





With baleful eye, a baby hippo looks suspiciously upon the world from behind protection of mother's sturdy posterior.

BEAUTY AND THE BEASTS

Contrast is the universal device that painters and writers have always used to point up their arguments. This device is made to order for the movie maker. He need only cut and splice related (or seemingly unrelated) scenes. Despite the ease with which this can be done, we sometimes are slow to realize the potentialities of footage we already have. Some of the European films show great imagination in the way they juxtapose various shots for dramatic effect.





The Haunted House. The effect on this and the preceding page is achieved by reticulation. Photos by Jack Nelson.

TRICK EFFECTS ARE EXPERIMENTS

Trick effects do not always require costly equipment. Reticulation is one effect that requires only a willingness to risk ruining a reel of film. It is a defect that occurs, often, when you least want it, caused by a sudden change of temperature in the processing. To get this effect deliberately, the film is developed normally. The fixing solution, however, is warmed about 20 degrees above normal, and the alum hardener omitted.

Multiple exposures (see next page) offer interpretive possibilities. If a ping pong player seems to be all over the table, show him that way in a multiple exposure. To show a tree and the pattern of its growth at the same time, film it in a double exposure. With cameras which do not have a backwind, a light-tight room has to be used to wind the film back. Some filmers like to try their effects in still pictures first, to see what the effect will be. Normally, each exposure is given half normal exposure. This may be varied, however, depending on the subject. Best subjects for experimentation have a black background. How to do matte shots and other effects will be covered in a future article in Home Movies.









Dramatic effect is obtained by low camera angle. Lines drawn in the sand keep the children playing within a prescribed area.

WHY NOT FILM A DOCUMENTARY?

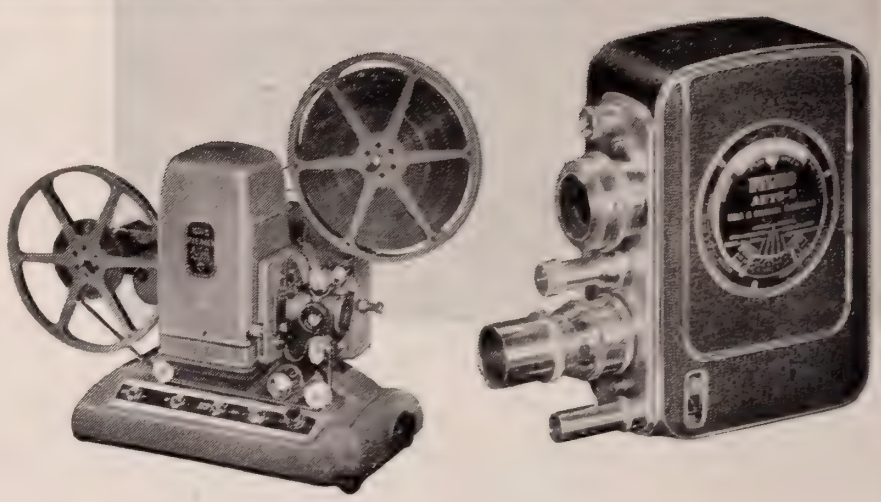
Not everyone can travel to the antipodes to make documentary records like Robert Flaherty did in "Louisiana Story," or "Moana." Nor are we likely to have easy access to a steel plant or an airplane factory. But local schools, playgrounds, summer camps and other groups and organizations are available. The work of a lodge or a Red Cross chapter can be filmed. Start by writing the script in collaboration with the group, and members will do everything to cooperate. To simplify lighting problems, plan to shoot as many of the scenes as possible outdoors.

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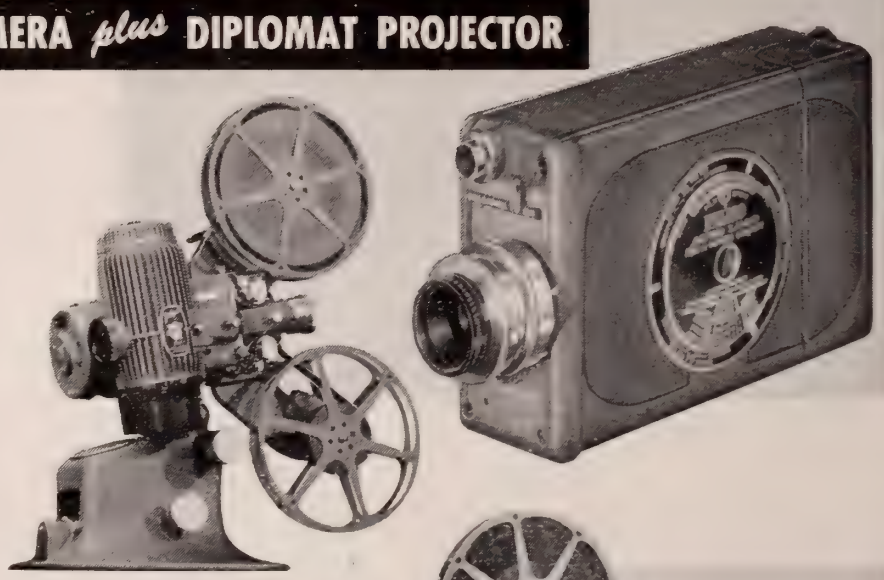
FILMO PICTURE MASTER ... most brilliant of all 8mm projectors. 750-watt, base-up lamp brings out the hidden values in your films. Reverse, power rewind, gear-driven take-up. Safe-lock Sprockets and guards make threading easy. Pilot lamp, hinged film gate. Precision-built to exacting B&H standards, PICTURE MASTER handles your film gently, surely, safely. With case, $262.00.



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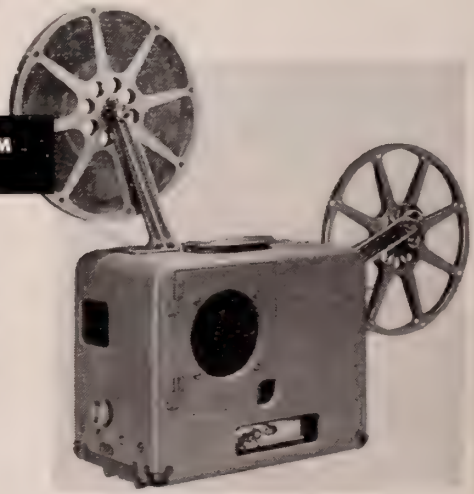
FILMO DIPLOMAT ... film capacity, 400 feet. Features include reverse, fast power rewind, positive all-gear drive. F1.6 Filmocoted lens provides maximum sharpness ... aids screen brightness. Brilliant 1000-watt lamp and highly efficient B&H direct-beam optical system. With case, $273.30.



FOR SOUND MOVIES AT HOME

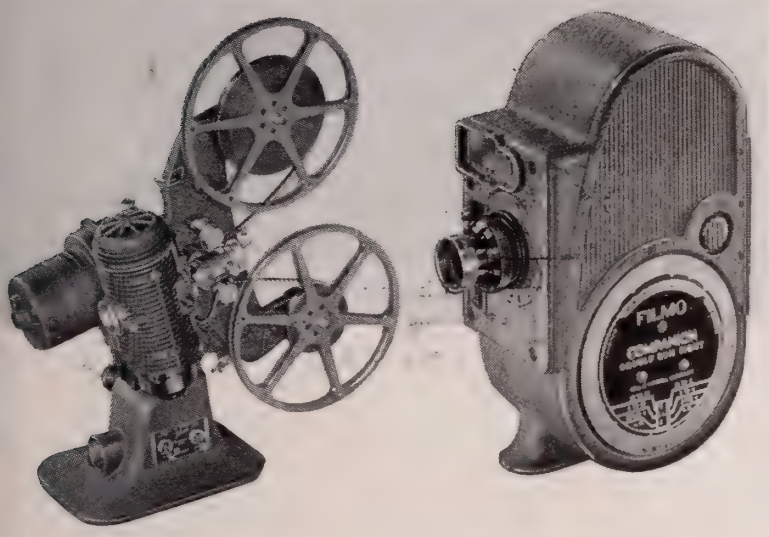
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ner personal movies with *Matched Filmos*

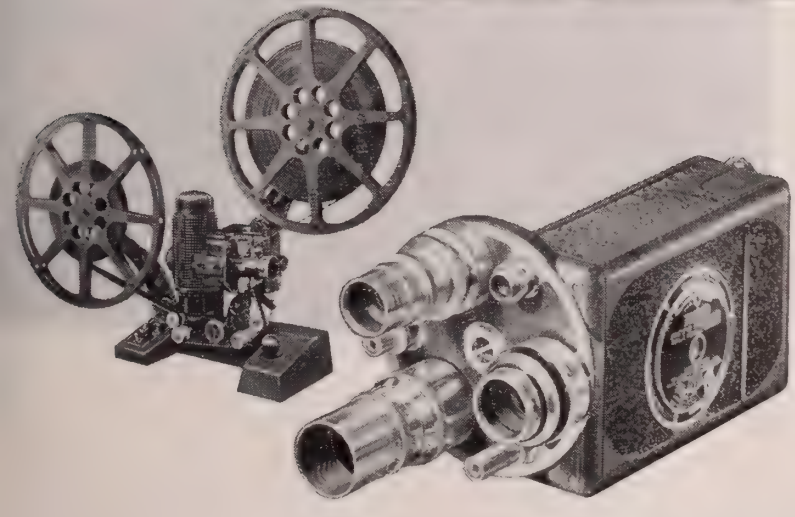
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Inside a Television Studio

By LUKE HAMMAR



Four cameras operate on movable pedestals. One is on a dolly. Overhead, a steel catwalk is the lighting bridge from which spots and floods are operated.

IMAGINE a film studio producing a motion picture and spontaneously piping it to millions of theatres. Imagine the same studio producing and distributing four films simultaneously! That gives some idea of what goes on in what the National Broadcasting Company calls the World's most modern television studio, in the RCA building, New York City.

Lighting for television is not like lighting for films. Contrasty lighting was used in the early days of television under the mistaken impression that it would provide the best reproduction. Now soft lighting is the accepted rule. Long shots are used sparingly. Closeups with a variety of camera angles show up best on the relatively small television screen. The cameraman has the problem of grouping characters in a concentrated manner so as to get the largest possible image without wasting screen area.

Obviously, these are the same problems faced by the home movie maker.

The four new N.B.C. cameras use seven-inch electronic view finders and three-lens turrets.

The cameras are mounted on movable pedestals. One is on a two-man movable dolly.

Two eye-pieces are mounted on the viewfinder so that when the camera is raised above the cameraman's eye-level, he can switch to the lower eye-piece which sees through the viewfinder through mirror reflection.

Overhead, and covering one half of the studio, a permanently fixed steel catwalk is the lighting bridge. In addition, there are de-mountable lighting towers for use anywhere in the studio.

The lighting consists of various units, large incandescent lamps and banks of photo-floods with internal silver reflectors.

The sensitive Image Orthicon tube in the cameras demands less illumination than heretofore. A light value of from 200 to 250 foot candles is maintained in the studio.

A revolutionary feature is the design of the control room. Located one floor above the studio itself, the control room is separated from the studio by a glass partition of light absorbing plastic which eliminates excessive light from the studio which could interfere with the operation of the monitors. At the same time, it permits the operators to see into the studio.



In the control room, all the directors and engineers, except a disc jockey, operate from one long table. They face a partition giving on the studio.

In this control room, the audio engineer, turn-table operators, assistant program director, director and producer, technical director and video engineers all face the monitor panel board and the glass partition giving on the studio. The men — except the turntable operator and the video engineer — all are seated at one long control table, overlooking the studio.

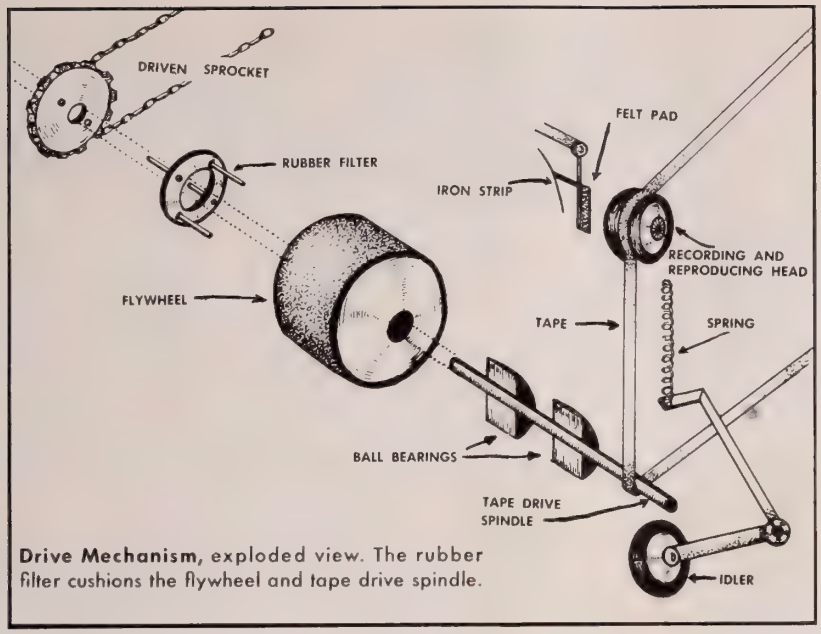
The audio engineer is provided with a set of control panels. First is the sound mixer panel which includes dialogue equalizers for all microphones. On another panel, an "audio perspective" system permits switching of microphones with the switching of cameras.

The most elaborate switching unit in television is that provided for the technical director. Before him are facilities for switching in any of the six cameras on the floor, film studios or remote cameras. Facilities for dissolves and superimpositions between any two cameras are provided on this panel.

Behind the technical director's control panel, sits the video engineer who is responsible for all electronic adjustments. Before him are two video monitors one of which carries the picture which is on the air, the other of which can be switched electronically to any other camera desired.

Each of the control engineers can talk by means of a special microphone to the men he controls on the floor of the studio.

Two master monitors are used in the control room; one carries the picture on the air, while the other can be switched to any camera for lining up the following shot.



Drive Mechanism, exploded view. The rubber filter cushions the flywheel and tape drive spindle.

How to Add a Sound Head to a Standard Projector

By Richard A. Marquardt

HOME movies with music, commentary and sound effects are an understandable goal. Sound now can be added to your present films at a cost of only two dollars per fifteen minutes—plus the necessary effort to construct a machine for recording and reproducing.

Magnetic tape is used as the sound carrier because it is easy to handle, easy to edit and easy to mark for reference.

Musical background is re-recorded from records or the radio. Voice and sound effects are picked up with a microphone and recorded.

The film is punched about two feet ahead of the picture, to serve as a reference point in starting. The tape is marked at a corresponding point. With the starting points thus indicated, the film and tape are synchronized at the beginning of the picture and stay in step within a fraction of a second. At the end of a fifteen-minute film, shots of a gun would still be synchronized with the smoke on the screen of the same scene.

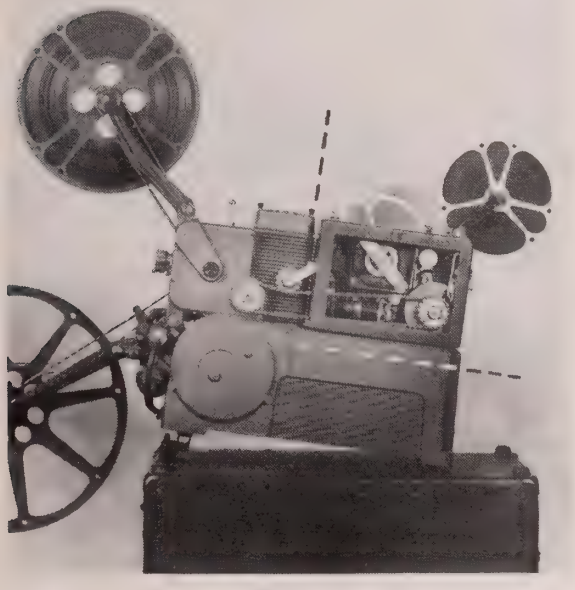
The electronic equipment will not be discussed in this article, as it is of special design for use on an Amprosound projector. A complete recording unit and power amplifier is on the market, and unless the movie fan is experienced in radio construction he will be wise to purchase this part.

My recording and playback unit was built on an Ampro projector in the space available just behind the lamp house. The spare parts box in the case was removed to allow the entire unit to be carried in this case. The Amprosound is ideally adaptable to sound-on-tape movies, but for the movie fan who has some other make machine the basic ideas involved will be discussed; the builder will have to adapt these fundamentals to his individual projector.

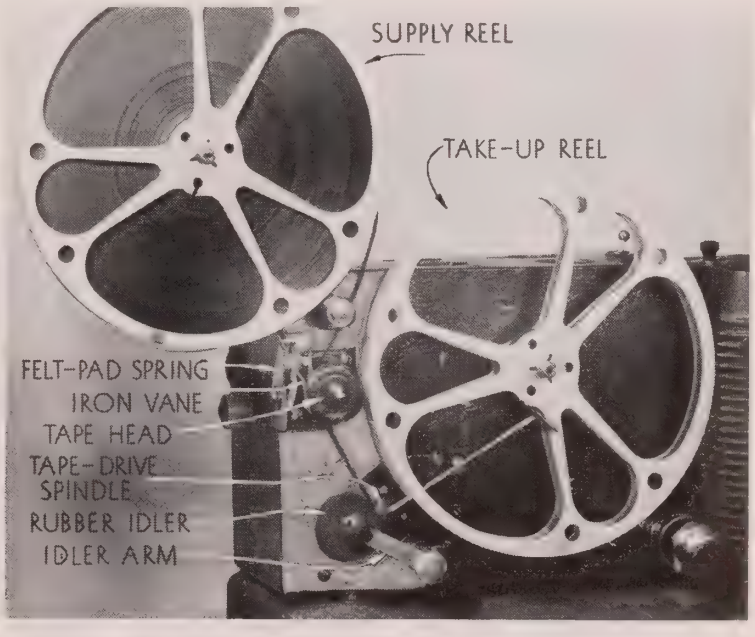
The drive spindle or "capstan" is the device that drives the tape at a constant speed in synchronism with the film. The threading knob on the Ampro is replaced with a ladder chain sprocket which supplies the drive for the tape drive spindle. On other projectors, a shaft having a speed of sixteen revolutions per second will have to be located and extended to accomodate this sprocket; the film sprocket shafts are too slow to provide proper filtering action with a reasonable size flywheel.

The drive sprocket on the projector is connected to a second sprocket with a ladder chain. This driven sprocket is loose on the tape drive spindle, the setscrew being removed. A rubber washer is attached to the sprocket with two screws spaced 180 degrees apart. Two other screws, spaced 90 degrees from those just mentioned, connect the rubber washer to the flywheel, which is

• *Continued on page 91*



Magnetic tape recorder-reproducer unit mounted on Amprosound projector. The forward chain sprocket has replaced projector threading knob.

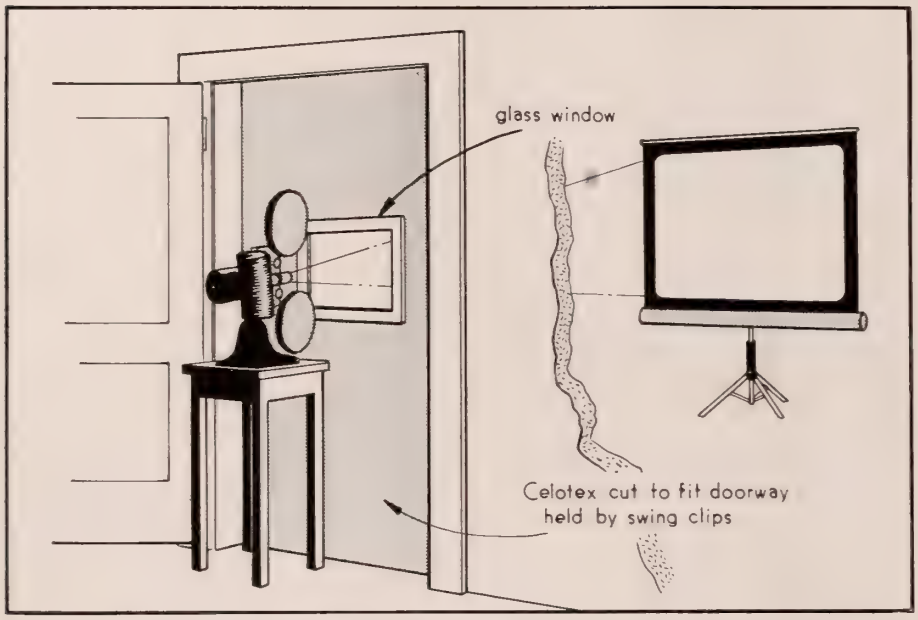


Component parts of unit are identified here. Tape passing from supply reel is held against sound head by felt pad backed by iron vane. Idler holds it against spindle.

THE CINE

Projection Room

To keep the noise of my projector from disturbing the audiences watching films and listening to background music played on my phonograph, I made a "projection room" by the simple expedient of getting a Celotex panel exactly the same size as the doorway between my living room and an adjoining room. At the proper height, I inserted a small clear glass window.



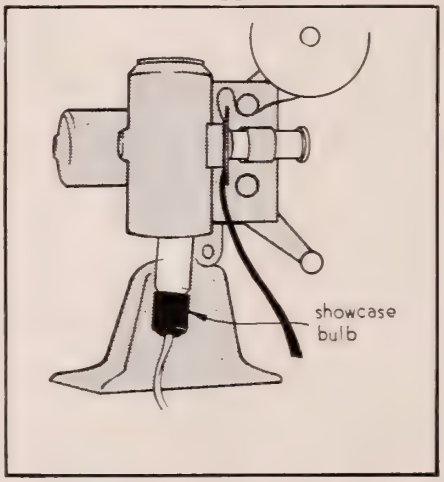
To show a film, I open the door between the two rooms, and insert the practically soundproof panel—which is held in place by small swivel catches on each side of the doorway. I set up the projector in the next room and project through the glass panel. Between showings, I keep the panel against the wall of my service porch.—*D. R. Stern, Kansas City.*

Reflector

In shooting out of doors, I use discarded projection screen as a light reflector. Although the beaded surface is too shabby to give good projection results, it reflects much more light than the piece of white cardboard I formerly used. For convenience, I've removed the screen from the spring roller and mounted it on a light wooden frame. —*R. D. Smith, Wilkes Barre, Pa.*

Projector Editor

A projector can be used as an editor by using a 40 or 50-watt showcase bulb, which is approximately the same size as a regular projector bulb. Mount this on an extension cord with a separate socket. Release the clutch which normally starts the film rolling; on most projectors this releases the screen which falls between the bulb and the film. Put a reel of film on the projector and thread it through the film gate only, making sure the shoe which normally moves the film is set back by means of hand operating knob. Light the lamp and slowly turn it in the housing to a position in which high spots and filament shadows disappear. Focus to a



sharp image. The film can be operated by hand turning the winding knob, or the projector can be run at slow speed. A piece of white paper or cardboard, set 12 to 18 inches in front of the projector gives a large viewing surface.—*George J. Wicklin, Chicago.*

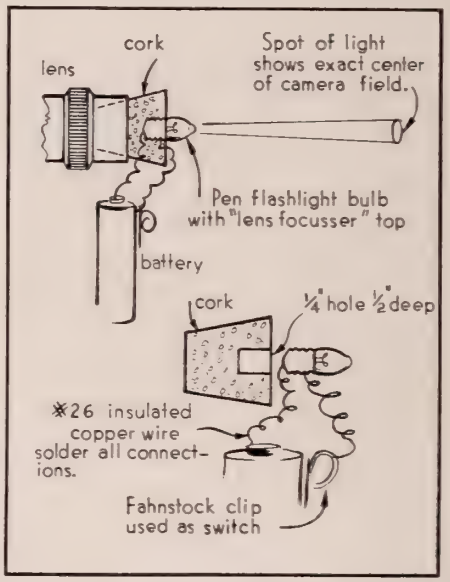
Developing Tube

A burned-out fluorescent light tube makes a good developing tank for test strips and other short lengths of film. One end is removed and the tube fastened upright, then filled with the developer. The film strip is fastened to a thin stick and let down into the tube. —*Kenneth Slack, Los Angeles.*

Centering Light

This "baby spotlight" serves as a centering guide when shooting at distances less than three feet. You need only a bottle cork or rubber stopper which fits your lens hood snugly, a prefocussed bulb of the type used in fountain pen flashlights, battery for same, a few inches of No. 26 copper wire and a Fahnstock clip for a switch.

Bore a ¼-inch hole in the exact center of the cork at its larger end, deep enough to hold the penlight bulb. Solder battery lead wires to bottom and side contacts of the bulb and insert it in the cork. If the hole is accurately bored, the bulb will throw a beam at



a 90-degree angle from the plane of the cork's tip. Solder one wire to the battery's center terminal. Solder the Fahnstock clip to the zinc case of the battery. The taper of the cork insures automatic centering when it is inserted in the lens hood, and the concentrated light beam will carry at least 36 inches in daylight, serving as a centering guide. Be sure to remove it before shooting. The cork won't damage lens mounts.—*Walker A. Tompkins, Santa Barbara, Calif.*

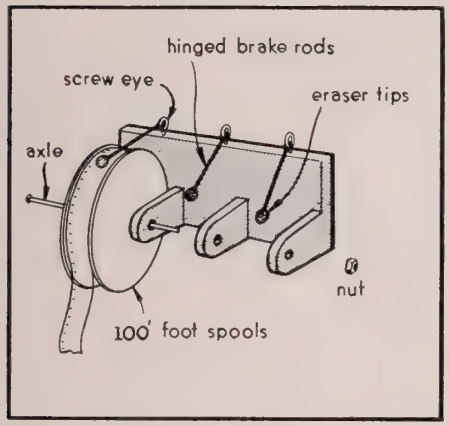
Publish Your Ideas

What's your favorite kink, gadget or short cut? If you have constructed an item you like, tell us about it. Include photo or rough sketch. Rate for each item is $2 to $10. Address Workshop Editor, Home Movies, 3923 W. 6th St., Los Angeles 5, California.

WORKSHOP

Leader Spool Rack

Convenience of this rack for leader spools is its feature. I keep it in my editing room and have only to reach out for 16 mm. sound or silent or 8 mm. strips. Eraser caps on the tips of the wire brake rods keep the spools from



spinning yet permit easy turning while the desired length of film is being pulled off. The rack is made of plywood. The arms are long enough for 100-foot spools.—*Art Dosal, Tampa, Fla.*

Filter Formula

Those who like to make their own filters, may find the formula below valuable. It comes from Bennett's *Chemical Formulary,* via the Glycerine Producers' Association.

Sheets of cellulose acetate may be dyed for use over lenses, or to be used on light sources. As dyes vary, makers have to conduct their own tests to determine filter factors of each batch of filters made.

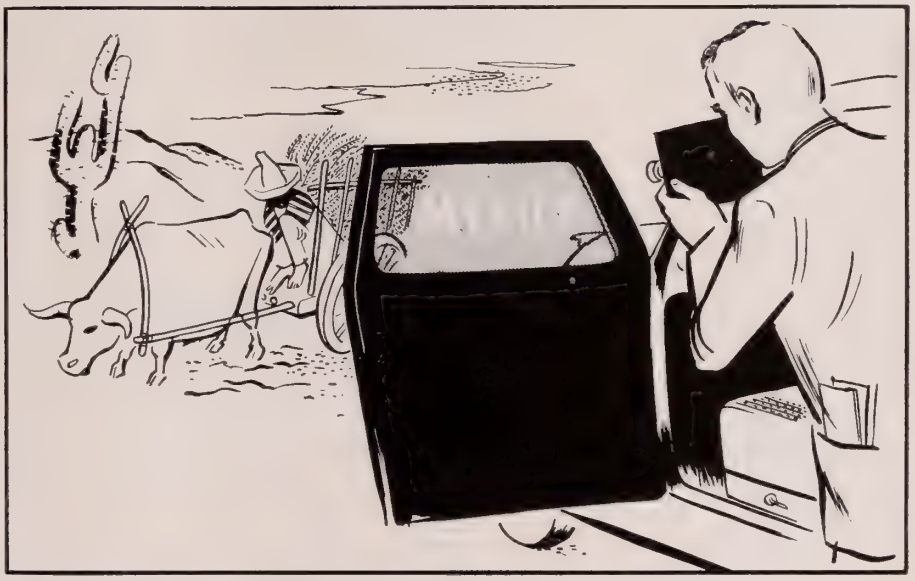
Soak films of cellulose acetate at 25 to 50 degrees C. in a solution of:

Dye (Indanthrene)*	0.14 Gm.
Glycerine	1.00 cc.
Caustic soda (38° Be.)	2.00 cc.
Water	10.00 cc.
Sodium hyposulfite	0.50 Gm.
Water	40.00 cc.

Mix and heat this solution at 50° C. for 30 minutes and then add:

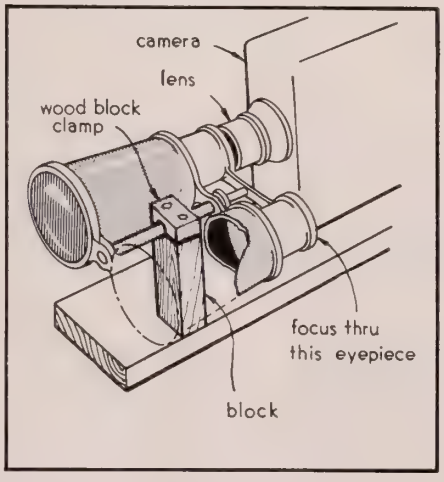
Water	150.00 cc.

**Among the indanthrene dyes that may be used are the following: Dark Blue BO, Brilliant Green B, Brilliant Green TT, Brilliant Violet RR, Golden Yellow GK, Chlorindanthrene GcDN, Brown R, and Brilliant Pink.*



Binocular Telephoto

A pair of binoculars can provide a telephoto lens. The base is a piece of wood as long as the combined length of camera and binoculars. A hole is drilled near one end for the camera retaining screw. A block of the necessary height to bring the binoculars level with the camera lens is fastened to it. A groove cut along the top of the block holds the center bar of the binoculars. A similar groove is cut in a small piece



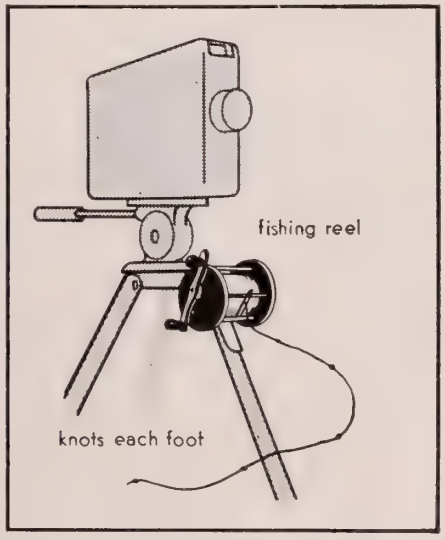
of wood which fits on top of the block and is fastened by two screws. When in use, one side of the binoculars is in front of the camera lens, which is set at infinity. The other side extends outside the board and is used for focusing by eye. Strips of felt glued into the grooves of the holding block guard against scratching the binoculars. If desired, another hole can be drilled in the board for mounting the entire device on a tripod.—*Carl J. Gross, New York City.*

Title Glass

Titles with moving backgrounds can be made out-of-doors without double exposing. Simply letter the title on the glass of an automobile door, park the car so the scene you want is in the background, and shoot through the glass. Be sure the window is clean and that it doesn't reflect sun glare into the lens. Lettering can be done with Bon Ami, water paint or stick-on letters.—*Eleanor Sande, New Orleans.*

Range Finder

A cheap fishing reel and length of line made a handy "range finder." Tie knots in the line one foot apart along its entire length. Fasten the reel to a leg of the tripod. To use, merely pull



out the line until it reaches the subject. Rewind it on the reel, counting the knots as they pass through your fingers. If you use a level-wind reel, be sure the knots are small enough to pass easily through the traveling guide. A tape measure could be used instead if desired, fastened in the same manner to the tripod.—*J. F. Forsythe, Los Angeles.*

New Magnetic Sound Units for 8 or 16mm

By LARS MOEN

THERE are five possible and practical ways of fitting magnetic sound to 8 and 16 mm. films, each of which offers certain advantages—and drawbacks! The five are:

1. Tape or wire fastened to edge of film, outside perforations.
2. Tape coated in place of sound track on present type sound film with one row of perforations. (16 mm. only.)
3. Separate standard ¼-inch tape.
4. Separate wire.
5. Perforated tape, same size as 8 or 16 mm. film.

Without going into too much detail, let us see briefly what each of these has to offer.

Track on Edge of Film. The magnetic track which is coated on the edge of the film has certain advantages. Picture and sound are on one reel; threading is simplified; and the sound cannot go out of synchronism.

The drawbacks are: the track is somewhat small for good output; it is likely to be noisy; the linear speed is limited to that of the picture (which in the case of 8 mm. is too low for good results); the track will probably have to be applied after development of the picture; it may peel off.

There is not much practicality for the home experimenter with this method, as yet. Several companies are coating tracks experimentally, on a small scale. The amateur can also experiment with magnetic wire, to stick it to film with orange shellac, or other adhesive. (This is a Western Electric method.)

ADDING MAGNETIC SOUND



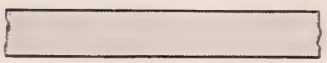
1 **Magnetic tape fastened to the film, along the edge, outside the perforations.**



Magnetic wire fastened to the film. These drawings are approximately natural size.



2 **With 16 mm. sound film, (one row of perforations) tape coated in place of sound track. Sound and picture go together.**



3 **Unperforated, ½ inch magnetic tape. In dual system, (3, 4, and 5), sound and picture are separate.**

4 **Magnetic wire.**



5 **Standard film base, coated all over with iron oxide. The 16 mm. film may have one row of perforations or two.**

However, all this offers so much more difficulty than some of the other methods that we cannot recommend it. If such equipment becomes standard later on—and we say "if"—you can always dub the sound from your separate track onto an edge-coated track.

Sound on Separate Carrier. For present purposes, the best bet is some form of dual system, with sound entirely separate from picture. This immediaely brings a whole series of simplifications and advantages. We can use standard units which are available in most parts of the country. We can use our recorder and reproducer not only for our home movies, but for recording radio programs or any other type of home recording.

We have a possible choice of three materials—wire, tape or 16 mm. film base coated with iron oxide. The standard wire and tape are available at radio and music shops. The 16 mm. perforated tape is being made up by Du Pont and Audio Devices, and undoubtedly will be available as several professional machines are being built to use this material. Now, let's consider briefly what each has to offer.

Wire. This is probably the cheapest solution at the present time. Wire recorders are somewhat cheaper than tape recorders, at the moment. Wire may be bought inexpensively. On the other hand, editing wire is a nuisance; it can be cut and tied, but with nothing like the convenience of splicing tape. Wire is trickier stuff to keep in sync than tape.

Tape. The ¼ inch tape costs a little more than wire, but it can be used over and over. Tape can be edited and spliced (with Scotch tape) easily. We can mark it with a grease pencil. There is less slippage to cause out-of-sync trouble. It is free from kinking and snarling.

The wire vs. tape controversy is by no means settled, but I favor tape, at least for amateur movies.

Between standard ¼-inch tape and the special 16 mm. perforated material, the standard tape would seem to offer most advantages. There are a number of ways that it can be kept in sync, and availability and cheapness are in its favor.

For advanced or professional efforts, the 16 mm. material offers the advantages of guaranteed sync, ability to use standard drive sprockets and standard editing equipment.

What is Available. Some of the most interesting units which we saw in the east have not yet come on the market. Meanwhile, quite a number of items are available which the experimenter could use.

Radio shops in the east sell the Webster wire chassis, and the Brush sound mirror chassis complete with amplifier, at prices far below the cost of complete machines.

An interesting unit is the Twintrax

Recorder Chassis Model 808, $89.50. By recording two tracks, this gets one hour's playing time out of a 7-inch reel of tape. The unit includes turntable and pickup arm bracket, but pickup is $10.79 extra. No amplifier is included, but instructions are furnished for its assembly from standard radio parts.

The mail order radio houses, such as Concord, are worth watching. Their offerings vary from month to month, but have included such items as a wire chassis plus turntable and pickup for about $45.00. An oscillator and bias unit is offered for $24.30. Other radio houses list record-playback heads, sockets for same, spool hubs and various components.

However, one of the most complete inexpensive units available for the experimenter is the Tapetone Magnetic Tape Recording Kit. The chassis, without amplifier, comes completely assembled for $62.50. The complete kit, in knockdown form, with amplifier, comes to $98.50. This unit includes turntable and pickup. A crystal mike is $12.20, and an 8-inch loud speaker (not included) is $8.85.

The instructions furnished for the assembly of this kit are complete, and give a good idea of what goes into a magnetic outfit.

The Movievox Company markets a complete outfit, including wire recorder, mike, speaker and the installation of a synchronizing device on your projector for $295.00. We shall have more to say of this, also, and of the Wilson Syncro-Meter which Wilson and Garlock, sell at $75.00 to maintain projector and recorder in step.

For more information about the commercial products mentioned here, write to Home Movies.

• *Continued from Page 87*

How to Add Sound Head

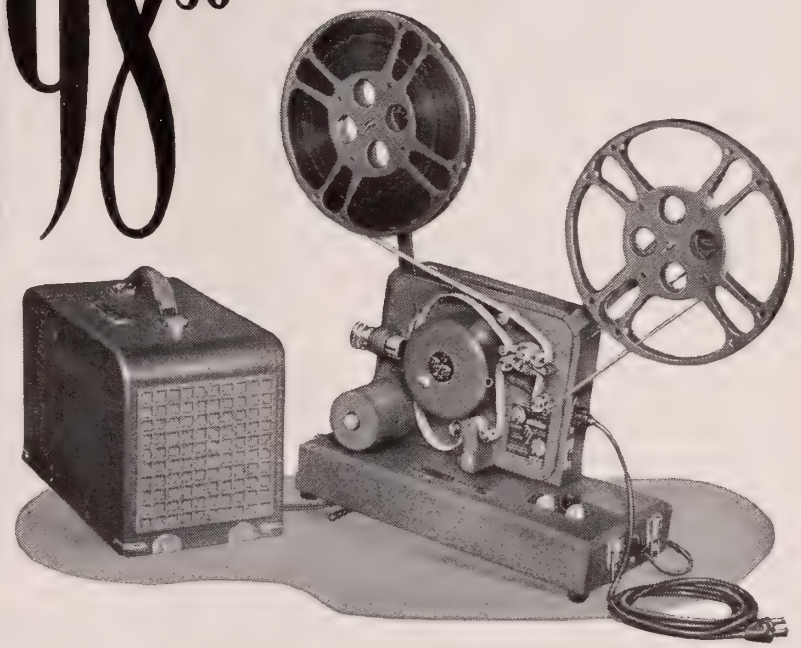
fixed to the tape drive spindle with a setscrew. The sprocket is thus connected to the drive spindle through a rubber filter which removes flutter caused by the chain and gears.

The tape drive spindle must be made of one-fourth-inch drill rod, because this material is hard and ground to exact dimensions. This spindle, together with the flywheel and sprocket, are mounted in a ball-bearing housing, which in turn is fastened to the recording unit.

A rubber idler holds the tape against the tape drive spindle, providing a positive non-slip drive during operation. The success of the entire unit depends on the proper operation of this drive. The idler consists of a bronze hub with a rubber rim cemented around it. The hub turns on a shaft mounted on a swinging arm which swings into position and is held by a strong spring during operation. During storage and threading, the idler is held away from the tape drive spindle

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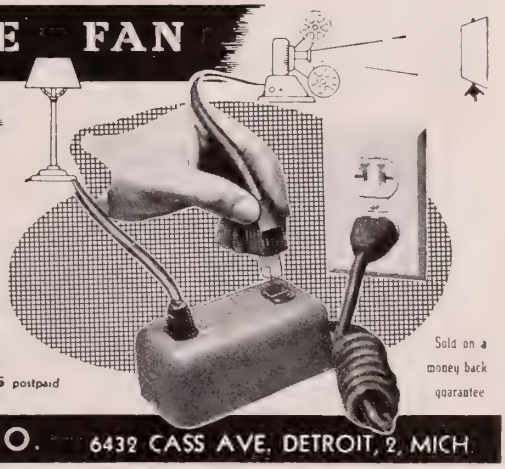
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- Movie Center
 706 North First St.

CALIFORNIA

HOLLYWOOD
- Camera Craft Film Library
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 HE 6856
- Castle's, Inc.
 1529 Vine Street
 GL-5101
- Hollywood Camera Ex.
 1600 Cahuenga Blvd.
 HO. 3651
- Leader 16mm. Film Library
 4336 Sunset Blvd.
- Porto Movies,
 5521 Hollywood Blvd.

LONG BEACH
- Tate Camera Shop
 2819 East Anaheim St.

LOS ANGELES
- Films Incorporated
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SAN BERNARDINO
- Valley Film Library
 1657 E. Street

SAN FRANCISCO
- Brooks Cameras
 56 Kearny Street

SANTA ANA
- Frank's Cameras
 407½ N. Broadway
 Phone 3508

FLORIDA

PENSACOLA
- Imperial Motion Picture Co.
 401 N. 6th St.

ILLINOIS

CHICAGO
- Films Incorporated
 64 East Lake St.
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 28-34 East Eighth St.

INDIANA

FORT WAYNE
- A & I Leather & Camera Shop
 814 So. Calhoun St.
 ANthony 5208 or 5209

KANSAS

HUTCHINSON
- Don E. Reger Film Rental Library
 Box 864, 5½ W. Sherman

MARYLAND

BALTIMORE
- Lewy Studios
 853 North Eutaw St. at Biddle
- Stark Films
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- Don Elder's Film Library
 739 Boylston St., Dept. HM
- Frank Lane & Co.
 5 Little Bldg.
- Stanley-Winthrop's, Inc.
 20 Shawmut Street (16)
- Wholesome Film Service, Inc.
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BROCKTON
- Iris Pharmacy
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NEW JERSEY

NEWARK
- Academy Camera Exchange
 17 Academy Street (2)
 MI-2-5268
- Lincoln Film and Camera Service, Inc.
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PASSAIC
- The No-Wat-Ka Co.
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ROSELLE PARK
- Union County Film Service
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NEW YORK

ALBANY
- Hallenbeck & Riley
 558-562 Broadway

BROOKLYN
- Better Films
 742 New Lots Ave.
- Reed & Reed Distributors, Inc.
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NEW YORK CITY
- Commonwealth Pictures Corp.
 729 Seventh Ave.
- Films Incorporated
 330 West 42nd St.
- Haber & Fink, Inc.
 12-14 Warren St.
- Institutional Cinema Service, Inc.
 1560 Broadway (19)
- King Coles Sound Service
 340 Third Ave. (Zone 10)
- Medo Photo Supply
 15 West 47th St.
- Mogull's Films & Camera Exchange, Inc.
 55 West 48th St. (Radio City)
- National Cinema Service
 69 Dey St.
- Nu Art Films, Inc.
 145 West 45th St.

YONKERS
- Ideal Motion Picture Service
 371 St. Johns Avenue (4)

OHIO

CLEVELAND
- Sunray Films, Inc.
 Film Bldg., 2108 Payne Ave.

DAYTON
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with a small catch. This is required because the idler would become flat on one side due to the great pressure of about five pounds being exerted on it by the tape drive spindle. The position of the idler must be such that the rotation of the tape drive spindle tends to wedge the tape between the two.

The tape drive just discussed pulls the tape over the record-reproduce head. These are, at present, available on the market. The head is mounted so that it can be rotated about fifteen degrees in order to reduce hum pickup. A small felt pad is arranged to hold the tape against the head with slight pressure. A light spring will provide the necessary tension for this. A piece of iron is mounted behind this pad to reduce hum. The pressure of this pad must be such that the tape will ride evenly on the tape drive spindle. If the pressure is too light, the tape will weave back and forth or even run off the spindle.

The tape is wound upon a take-up reel after it leaves the tape-drive spindle. This reel is driven by a General Industries recording motor. A 100-ohm, 50-watt resistor is connected in series with the motor, during reproduction. The standard speed is 7 inches of tape per second. When rewinding, the reels are interchanged and the resistor is switched out of the circuit to provide a fast rewind.

A folding arm was made for the supply reel which holds the tape before it is played. A copy of an 8 mm. reel arm will work very well, but a small brake must be attached to prevent the tape from coming off the reel unevenly.

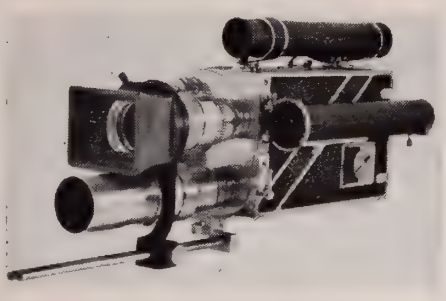
One or two tape guides can be used if necessary, but they should not rotate. Rotation may cause "wow" to be heard during the reproducing period. The guides direct the tape in its proper path.

The most successful method of adding sound to a picture is as follows: The film and tape are run through the unit without recording. When the musical mood is to change—the moving tape is marked with a pen. Then the unit is stopped and the point marked and noted as to the selection to be recorded on that particular part of the tape. This procedure is continued to the end of the reel. The music then is recorded between the marks as noted; the film is not in the projector during this operation. The film and tape then are run again and the narration and sound effects recorded over the music, which will automatically fade out when the second or even third or fourth recordings are made.

When the above method is used, a volume control must be connected between the recording amplifier and the recording head. If none is used, the music will be partially erased on the entire reel. Sound on the tape can be removed by passing the tape over a magnet, or using an electric erase head and recording amplifier. The magnet eraser method will leave an objectionable noise on the tape which may be reduced by running the tape through the unit in recording position with all the volume controls off.

Another method that may be used is

SMITH 4-LENS TURRET CONVERSION FOR THE CINE SPECIAL



Conversion #105 and matte-box assembly recently created for Mr. Joseph M. Garland of Chicago.

Carefully digest the "VITAL SEVEN" in "firsts" and "onlies" factually claimed for the SMITH 4-LENS TURRET CONVERSION for the Cine Special:

(1) FIRST such conversion conceived with sufficient lens-spacing to eliminate "intrusion" in a wide-angle shot; especially with the longest 16mm. lenses, opposite the wide-angle.

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(3) ONLY conversion with "positive-lock" indexing of the turret.

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(5) ONLY conversion offering, optionally, R. H., L. H., or "dual" exposure-button control.

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FIVE streamlined, knurled and alumilited tubes, "flat-blacked" inside: ¼"; ½"; 1"; 2" and 3" sections offer a total extension of 6¾" in increments of ¼". A "gift" at $13.50.

SPECIAL! SPECIAL! EXTRA SPECIAL!! NOW AVAILABLE!

A distinctive, unique and much-needed 16mm. optical VIEW-FINDER. (Photos unavailable when copy was submitted.) Models will be available for the Cine Special and the Bolex. They will provide large, sharp, well-magnified fields; for ALL lenses; from 15mm. to 8". Lens field clearly noted in a viewing "window" just ahead of the eye. Specially designed, light-weight magnesium-alloy, black crackle finish bodies. Cine Special model attached with a single, front bracket, permitting "swingout" for film changes; does not interfere with exchange of magazines

Bolex model slips into stock "shoes" on camera door; is several inches shorter than the Cine Special finder.

"Coated" optics are available at extra cost. The low price of this really DeLuxe finder will surprise you! Photos and complete data on request.

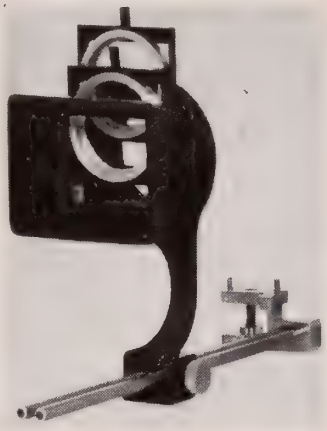
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Besides provision for a 2½" Polascreen, two trays each hold a 2" square glass filter; several 2" sq. gelatins or a series 6 glass filter. The Eastman series 6-7 step-up ring fits over the camera end of the assembly.

The matte-box is also provided for both the Special and the Bolex with camera-aligning base-plates, for attachment to the tripod head. A single, square tubular slide, instead of the dual-round-tube setup shown is optional. When purchased with a SMITH CONVERSION, the assembly may be attached to the conversion base, as illustrated. "Flat-black" or black crinkle finish: at $45.

All our specialties are fabricated in our tool-die shop; NOT a home workshop.

to record music and voice at random, then edit both to fit the film. Fading can be accomplished with a magnet. The closer the magnet is moved to the tape the softer the recorded sound will be.

The mechanically inclined movie fan ran use a set of Selsyn motors to synchronize a camera and the projector and thereby record sound and picture at the same time. This permits lip synchronized films which work out very well, although placing the microphone, keeping everything quiet, and editing can become quite involved.

The sound-on-tape method of producing sound movies is very practical and reliable. Pictures have been presented with this system to a large number of groups over a period of two years, and the results have always been gratifying. Audiences thought the films were commercially made and commented on the amazing brilliance of the sound.

• *Continued from Page 68*

Hunting and Fishing

green filter is fine for emphasizing cloud effects and brightening foliage in landscapes. A Pola screen may be used, if desired, to reduce glare from reflected surfaces; it also is used with color film to darken blue sky. 3. Exposure guides. Film usually comes with exposure recommendations. In addition, it is worth-

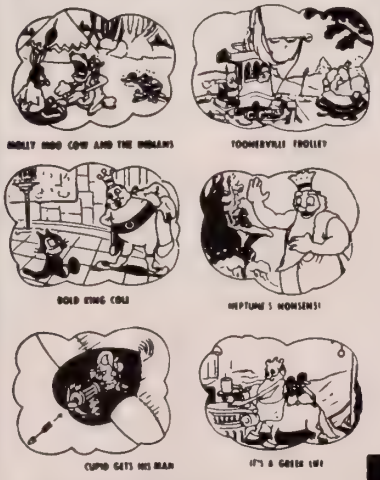
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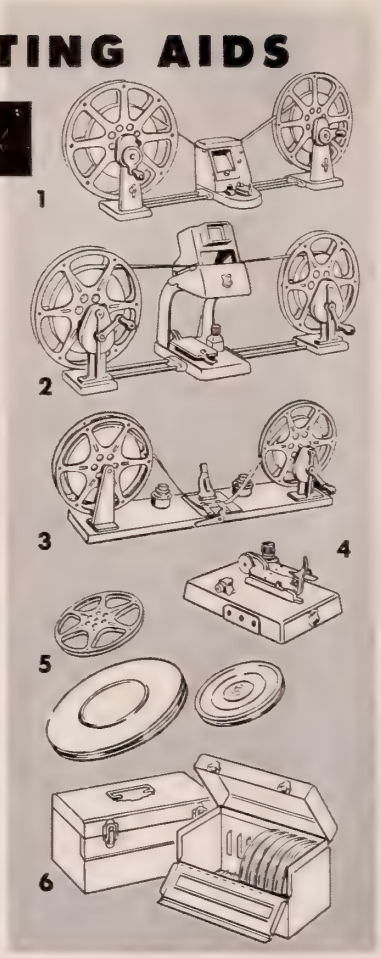
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while to invest in an exposure Kodaguide (25c).

4. Exposure meter. This is not essential when filming in sunlight, as the exposure guides are quite accurate. But under any unusual lighting conditions, an exposure meter becomes an important accessory. It is worth while having one, and using it consistently. With a little practice, it will provide the key to uniformly consistent results. It is especially valuable with color film, which is more critical than black and white film, and requires accurate exposure for accurate color rendition.

• *Continued from Page 67*

Get Better Color Shots

Areas glisten with moisture that trickles down the walls. Moist surfaces are always more colorful than the same ones dry. In this canyon, the trickles of water pick up and reflect sky light, recording on color film as pale blue ribbons of sparkling transparency. In fact, the film does a better job of "seeing" such conditions than do the eyes. Flesh tones suffer slightly from the bluish light, but strong color is less affected.

When foreground elements are the principal point of interest in a picture it is often necessary to use a light angle on these elements that will "pull" them out of the background. Fig. 6 is a good example of one way to handle the problem.

Side lighting was used to give modeling to the horses, to create a feeling of third dimension and to pull these foreground elements forward from the flat-lighted background. The reddish color of the near horse helped this effect greatly as this large mass of warm color contrasts nicely with the larger areas of blue and green.

If the background had been strongly side-lighted it would have been broken up by spots of shadow which would have detracted from the foreground elements. When foreground elements are "spotty" as these are inclined to be, a simple background is best. If the background "atmosphere" was not wanted the figures stand out more forcefully if the angle of view is changed to use only water and sky as background.

If you can visualize these foreground elements flat-lighted, with no modeling, it will be apparent that they would have lost the feeling of solidity and separation from the background which they have in this shot. The white horse being turned so that surfaces facing the camera were back-lighted (but illuminated by light reflected from the ground) keeps its tone value in key with the other colors in the composition. The white of the girl's costume



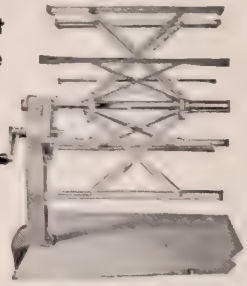
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This simple, portable unit dries from 5′ to 50′ of 16 m.m. film, or its equivalent, in about 10 minutes. Centrifugal motion effectively removes all water without harming the emulsion or leaving water spots. Reel is collapsible and removable for storage or carrying. The M-30 Dryer and G-3 Developer belong in every miniature film fan's equipment.

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then becomes the largest mass of fully lighted white, focusing attention on her. Squint your eyes slightly and you will see how this white area retains its identity after other colors seem to merge.

Exposure data for the illustration is:

Fig. 1: At 16 frames, 1/30 second shutters, f/8; 1/40, f/7; 1/50, f/6.3. No filter required.

Fig. 2: (A light subject) At 16 frames, 1/30 second shutters, f/10; 1/40, f/9; 1/50, f/8. No filter.

Fig. 3: If the model and scene had been flat-lighted it would be considered slightly "lighter" than an average subject. But the side-lighting and reflected light, as used, make the subject an average one, in calculating exposure. 1/30 second shutters, f/8; 1/40, f/7; 1/50, f/6.3.

Fig. 4: at 16 frames, 1/30 second shutters, f/4.5; 1/40, f/4; 1/50, f/3.5. CC 13 or C 1/8 filter.

Fig. 5: (A light meter is almost a necessity) At 16 frames this shot calls for f/3.5 for 1/30 second shutters; f/3.2, 1/40, f/2.8, 1/50. Don't spoil the "effects" with a filter.

Fig. 6: Although some areas are lighter than average, the scene as a unit must be classed as an average subject, as to tone values and light conditions. 1/30 second shutters, f/8; 1/40, f/7; 1/50, f/6.3.

In addition to "Outdoor Color Problems," from which chapter the above material is adapted, Fred Bond's book contains 14 other chapters, including color movies by artificial light; sunsets and night street effects; indoor sports events; filters for color movies; flowers and gardens; color continuity; closeups of small objects, and a chapter on lens data.

• *Continued from Page 73*

Snow is Photogenic

In deep snow, ski pole rings attached to the bottom of tripod legs keep them from sinking into the drifts. A hand-held or gunstock-mounted camera is better than a tripod for following such action as ski-jumping and wild game in flight.

Be sure your camera is in good working order. Packed springs can get cold and stiff, slowing camera speed, ruining action and overposing footage. Don't force a lens barrel that refuses to turn.

And remember—you needn't head for the wide-open spaces for rich winter film fare; there's plenty of seasonal lens material in town or city—the cop directing traffic amid a heavy snowfall, youngsters sledding on the sidewalks and building snowmen, or poor old Pop bending his back to clear the walks.



• *Continued from Page 68*

16mm Into Technicolor

the camera for the perfect action to press the shutter. Or else, like Wallace in the picture, you can chase her around the court with a camera like a grasshopper on a griddle, getting more exercise than art.

Or take Alexis Smith. You can direct her with words and gestures, until the perfect composition appears in the camera viewfinder. Or, like Sprague Talbot, you can paw the model, twisting her lovely neck this way and that, like a dial telephone full of wrong numbers.

The photographers—experts at shooting pictures—are also experts in showing how NOT to do it.

In the end, one of the girls throws a forward pass with a custard pie. Not Hedy Lamarr, thank goodness, but Gene Lester gets it in the puss. Thus justice triumphs and the film's director gets his just deserts.

This Warner Bros. color short is one that amateur filmers certainly will look forward to seeing when it is released.

PORTLAND, Ore., Cine Club is presenting an illustrated educational series on "Fundamentals of Photography," provided by Eastman Kodak Co. Members of the club wear name badges at meetings.

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No matter where you are, your movie camera is close to your subject when you equip it with an Elgeet telephoto lens. From a spectator's position you can now take "closeup" action shots of skiers, bobsledders, and tobogganers. From a seat in the stands you can get shots of ice carnival performers, hockey games—action shots that are too quick for your eyes to follow . . . and view them on your screen right "on top" of the action.

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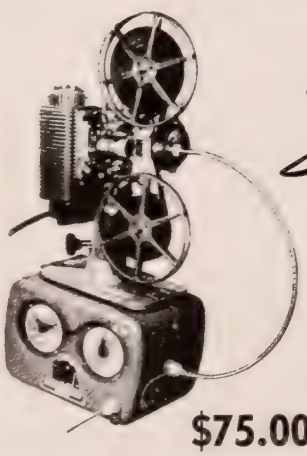
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Amateur Home Movie Reviews

★★★Excellent, ★★Good, ★Average

★★★***WESTERN WONDERS,*** 125-foot 8 mm. Kodachrome by Warren Nash, Long Beach. These are the kind of movies most of us wish we could bring back from our vacation. Well-photographed shots of such varied Western scenes as San Francisco's cable cars, Emerald Lake, Mount Shasta and Crater Lake. Particularly fine are four different views of Mount Shasta, magnificent in their beauty. Some excellent shots, too, of the fish in Emerald Lake. Only flaws we could find were some jumpy scenes of towering cliffs near the end of the film and some understandable underexposure in several shaded areas. Good tilting. First place winner in the Long Beach (Calif.) annual contest's 8 mm. general class.

★★★***THE FARMER'S DAUGHTER,*** 150-foot 8 mm. Kodachrome by Mildred Caldwell, Long Beach. In the best Keystone cop tradition, this old story of the farmer's daughter is beautifully handled in real old-time flicker style, complete with slides that ask ladies to remove their hats and the audience in general not to throw peanut shells on the floor. There's even one of those slides that starts in upside down, only to be withdrawn and reversed. Nice cast introductions with superimposed titles add to the effect. Photography isn't quite top grade—mostly a matter of slight underexposure—but otherwise it's a fine film that deserves top honors in its class.

★★★***THE FARMER'S DAUGHTER,*** 150-foot 8 mm. Kodachrome by Earl Everley, Long Beach. This is the same story as Miss Caldwell's, using the same characters, settings, props, etc. The photography is better in this version, and there are several sequences which are better handled. It was tough to decide which of the two versions was best. Miss Caldwell's clever old-time-nickelodeon atmosphere is tops. The story, which concerns a hard-hearted villain who wants to foreclose a mortgage on the farmer's property — or marry his daughter. When he catches her eloping with the traveling (on a bicycle) salesman of pots and pans, he kidnaps her, but the farmer, the boy friend and a rural cop foil the dastardly plans, so everything turns out all right.

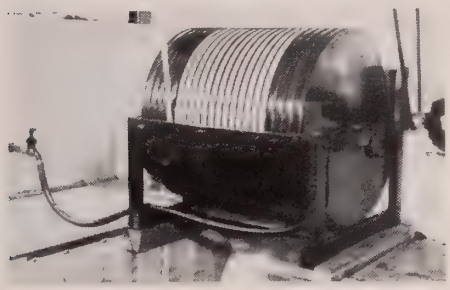
Simple Processing Tank

By WILLIAM W. PARKS

BEING in a hurry to see rushes of my films, I built the simplest processing tank I could devise.

The drum handles up to 112 feet of 8 or 16 mm. film, so it takes 100-foot

rolls with leaders easily. One quart of solution is enough to process 50 feet or less; two quarts for 100-foot lengths. A length of hose from the water faucet enters one end of the tank, allowing a continuous flow of fresh water through the tank for wash or rinse.

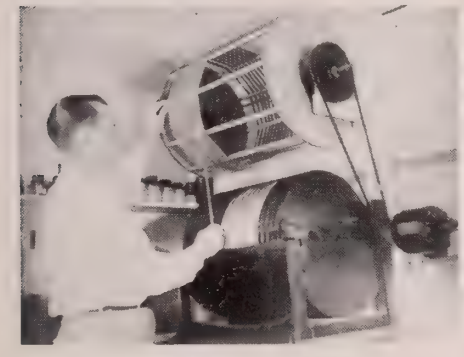


Plywood disks, 20¼ inches in diameter, constitute the ends of the drum, while galvanized tin is used for the drum's surface. To keep the film from creeping during processing, I soldered galvanized wire spirally around the drum, spacing the turns ¾ of an inch apart. Stainless steel or monel metal, of course, would be better.

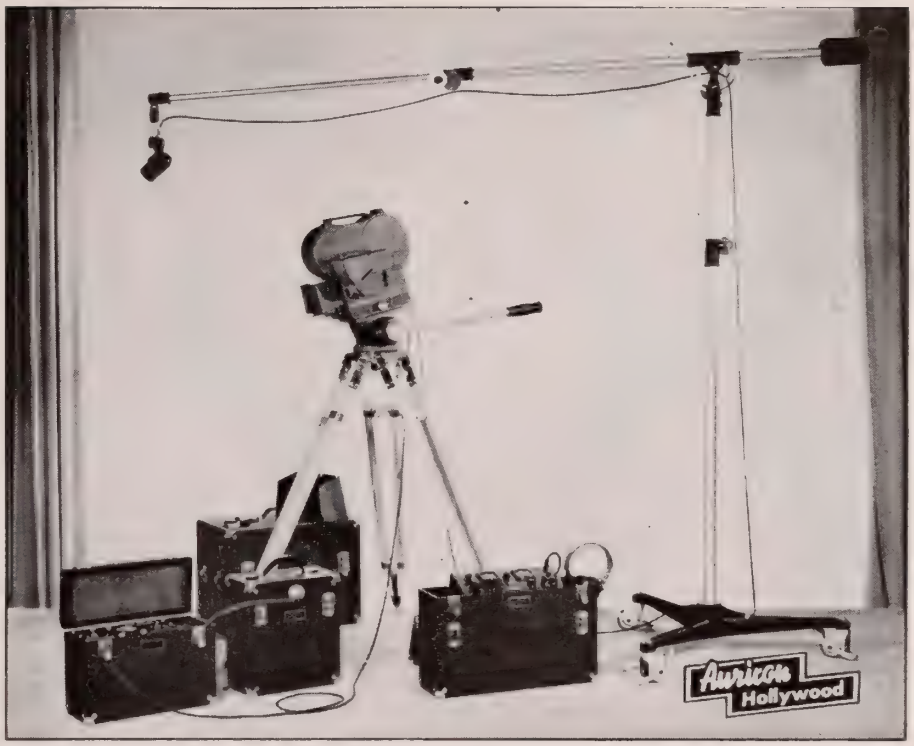
The tank is made of a plywood disk, 1½ inches greater in diameter than the drum, sawed in half to form the ends, with galvanized tin for the body. Length of the drum is 20 inches; the tank is 21½ inches long.

A piece of ¼-inch pipe constitutes the axle, and two ¼-inch pipe elbows and two ¼-inch pipe nipples, 4 inches long, screwed onto one end of the axle provide a crank. A simple wooden frame supports the tank.

All surfaces are carefully and completely covered with acid-resisting paint, such as is made by Eastman and several other manufacturers. The surface of the drum is fitted tightly at the ends to the plywood disks, and the junction tightly sealed.



The drying reel also is made from plywood disks, with 10 wooden dowels (20 inches long) providing the body. A piece of ¼-inch lineshaft is the axle, a flange at each end being bolted to the end disks. The flanges can be soldered or brazed to lineshaft collars, making for rigidity. The axle extends through each end of the drying reel to permit mounting in lineshaft hangers. The entire assembly is mounted above the drum as shown in the photo.



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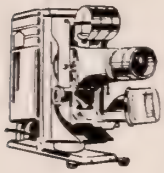
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Home Movie Clubs

New York City 8 MM. Club at a recent meeting saw "Escape," made by Francis J. Barrett of Seattle, Wash., which placed second in the Scenario Class of HOME MOVIES' 1948 contest. Also screened were two Danish films, "Copenhagen," by Per Rasmussen, and "The Money Bill," made by the Copenhagen 8 MM. Club.

Albany (N.Y.) Amateur Motion Picture Society devoted a recent meeting to a showing of films from members of the Denver, Colo., Cinema League.

Minneapolis (Minn.) Octo-Cine Guild's new officers are Ralph Mueller, president; Clinton Hedsten, vice-president; Chris Nielsen, treasurer, and Earl Peterson, secretary.

St. Louis County (Mo.) Amateur Motion Picture Club opened its 1949 program with a dinner and entertainment on Jan. 20. New officers are Elmer Moeller, president; Charles Hiles, vice-president; Mrs. James Billington, secretary-treasurer. The club completed its 16-mm. color film on juvenile delinquency, "Too Busy."

Kansas City 8-16 Home Movie Makers' annual contest winners are Cal Duncan, first, for his "Gold to Happiness"; Robert C. Davis, second, for his "Beyond the Blue Horizon"; John C. Sherard, third, for his "50th American Royal." Winners were chosen by audience applause as registered by a meter. The contest film showing was attended by 400 persons.

Flint (Mich.) Amateur Movie Club installed officers at its Jan. 6 meeting, including Charles Yale, president; Morley Palmer, vice-president; Mrs. F. B. Smith, secretary-treasurer; Ward Ames, librarian.

Philadelphia (Pa.) Cinema Club's January meeting program was presented by Northeast district members, with Belford Neff, chairman, in charge. The showing of a quiz film by Carl Finger, technical committee chairman, was followed by a discussion.

Winnepeg (Canada) Cine Club has elected officers for 1949: R. J. Cohan, president; I. Lambert, vice-president; W. R. Lawson, secretary-treasurer; W. C. Hall, D. L. McArthur, J. Shipper, B. F. Thompson and A. Peterson, executive committee.

Parkchester Cinema Club, New York City, Annual contest winner, Martin Weledniger, won the award with an 8 mm. film covering his war services.

Chicago South Side Cinema Club will present "The Show of the Year" Feb. 4. Seen on this variety program of color 16 mm. films made by club members will be Kurt Bohse's "Lincoln Trails," Oscar Bergman's "Glacier Park," Gerald Richter's "By Hook or Crook" and Dr. and Mrs. J. Gerald Hooper's "Wandering Along Acadian Trails."

Los Angeles Cinema Club entered its nineteenth year by announcing winners in its recent contest and plans for a 1949 mid-year competition in July. Winners of the contest were Mrs. E. B. Kellam, first; William J. Keim, second; Robert DuSoe, third; Jack Helstowski, fourth; Charles J. Ross, fifth, and Mrs. M. Zimmerman, sixth.

Los Angeles 8 MM. Club presented awards at its annual banquet and contest recently. First award and the Babb Achievement Trophy went to Louise Cramer for her entry, "High Heels." Second award and the Horton Vacation Trophy were won by Al Larsen for "Farming in Michigan." Third award was presented to Sylvia Fairley for "Kathy's Night With Father."

New officers, installed last month, are Al Larsen, president; Robert Wagner, vice-president; Eugenia Elliott, secretary, and Dean C. Stocks, treasurer.

Cincinnati Movie Club is planning its first major group project, a color sound film for the Hospital Association, designed to interest high school girl graduates in following nursing careers. At their January meeting, members saw Karl Maslowski's newest sound film and a demonstration of his cine technique.

Petaluma (Calif.) Cinema Club will hold its annual dinner Feb. 2. An uncut films contest will feature the event.

Smoky Mountain (Asheville, N. C.) Movie Club will hold contests for both 8 and 16 mm. films at its first February meeting.

Chicago's Metro Movie Club has set the deadline for its 1949 contest as April 15; awards will be presented at the group's Spring banquet.

Longview (Wash.) Movie Makers Club elected Theodore F. Hawes as president, Ben Gilman, vice-president; Pearl Derkacht, secretary; Mrs. Ronald Olfson, treasurer; Herb Nelson, program and technical director, and Ivan Austin, advisory chairman.

The film consisted of his own film with commercial footage spliced in. Henry Goebel won a scroll as the club's outstanding member.

Denver Cinema League elected officers as follows: Markley L. Pepper, president; Carlton Cook, vice-president; D. L. Graetz, secretary; W. I. Nelson, treasurer. The club will continue its showings of films at local military hospitals during 1949.

Chicago Associated Cinema Clubs held their annual meeting and election of officers recently. Named were Dr. C. Enlon Smith of the Metro Movie Club, president; Cyril S. Dvorak of the Suburban Cine Club, vice-president; Miss Helen Huster of the Blue Island Movie Makers, secretary, and Merlyn J. Day of the Calumet Movie Makers, treasurer.

Kings Cine Club, Brooklyn, N.Y., is making a documentary film of the activities and programs of the Hebrew Educational Society community house. The 1,000-foot Kodachrome documentary will be premiered at the 50th anniversary celebration of the society, then presented to the society.

Fresno (Calif.) Movie Club held its annual banquet recently, at which B. N. Richey was elected president, F. C. Krasny, vice-president, and R. C. Denny, secretary-treasurer. A feature of the program was the screening of Edward E. Burke's sound-on-film production, "Country Boys," which won honorable mention in HOME MOVIES' recent annual contest. M. Burke was awarded the club's "Oscar" for a year as most meritorious member of 1948.

Seattle (Wash.) Amateur Movie Club installed officers at its annual meeting and banquet, Jan. 11. Among films shown was Francis J. Barrett's "Escape," which won second prize in the Scenario Class in HOME MOVIES' 1948 contest. Officers installed were O. L. Fahlenkamp, president; Albert Vena, vice-president; W. B. Bowden, secretary, and Francis J. Barrett, Bulletin editor.

Brooklyn (N.Y.) has a recently-formed organization, the Slavin Amateur Movie Club, which is conducting a drive for old movie subjects to be sent to veterans' hospitals throughout the country. The 32 members splice torn films, title where necessary, edit and clean footage contributed and otherwise prepare it for use in the hospitals. Clubs and individuals having 8 and 16 mm. films they no longer use are asked to send them to the club at 511 Alabama Ave., Brooklyn 7, N.Y.



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TO YOUR QUESTIONS

whether you are a beginner or an experienced hobbyist

This book will repay its cost many times over by saving costly film — by saving cherished scenes that would otherwise be lost by avoidable mistakes. Making BETTER COLOR MOVIES is not difficult if you KNOW HOW.

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This book brings you detailed, exact and understandable answers to every day color movie problems—Kodachrome and Ansco Color, 8 mm. and 16 mm. No padding, no long-winded stuff, just plain facts you need to make BETTER COLOR MOVIES. Covers all major outdoor and indoor exposure problems—the why of filters, which and when to use—simple indoor home lighting arrangements—tables, graphs and data at your finger-tips.

THE ILLUSTRATIONS

Every picture—16 Color Plates and 70 black and whites—demonstrates some color movie problem you have or will encounter.

SPECIAL FIELDS

Specific and detailed information on many out-of-the-ordinary color movie problems—Sunsets, Night Street Scenes, Special Effects, Theatricals, Indoor Sports Events, Close-up of Small Objects, Elapsed Time shooting.

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Fred Bond began shooting color movies when Kodachrome was first introduced, and has worked exclusively in color for all the years since. He has proved his remarkable ability to make color problems crystal clear, for his book "Kodachrome & Ektachrome" is the "bible" of still color shooters everywhere.

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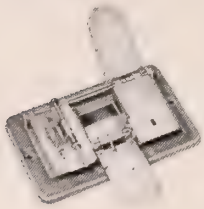
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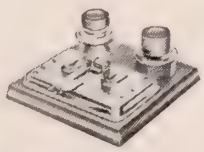
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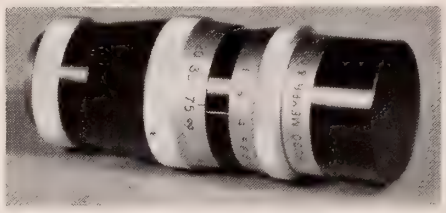
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Product News

Telephoto Lens

Hugo Meyer & Co., Inc., offer a new 3-inch f/2.8 Trioplan telephoto lens, second of a series of cine lenses designed for standard 16 mm. cameras. The f/2.8 coated lens gives a flat field, ex-



cellent definition and is full correction for color, astigmatism and spherical aberations. A 1½-inch f/2.7 Trioplan telephoto lens, for 8 mm. cameras, is similar in performance to the 3-inch lens. The address is 39 W. 60th St., New York City.

Motor — Tachometer

A new variable speed motor with tachometer for 16 mm. Cine Special and Mauror cameras, developed by National Cine Euqipment, Inc., 20 West 22nd St., New York City, has a speed range of 8 to 50 frames per second. The tachometer, graduated in frames per second, faces the cameraman for easy reading.



Basic unit of the motor consists of a separate base for Cine Special camera, with interchangable motors as follows: 115 volt AC-DC, Universal, variable speed with tachometer; 12 volt DC variable speed with tachometer; 115-volt, 60-cycle AC single-phase, synchronous; and 220-volt 60-cycle AC three-phase, synchronous. For use on the Mauror camera, a special adapter plate is attached to the camera, enabling any of these motors to be used.

The 115-volt variable speed motor can be used on house current or lightweight batteries. The 12-volt motor is battery operated; batteries are obtainable with self-contained charging units. The 115-volt single-phase and 220-volt 3-phase motors are completely synchronous with either film, disc or tape recorders using synchronous motors.

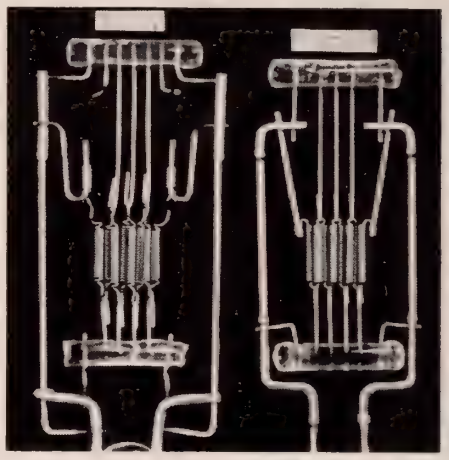
Ampro Projector

Ampro's new "Compact" 16 mm. sound projector, designed primarily for industrial use, can be set up ready for operation in less than a minute. New projector has no detachable parts. The permanently-attached 2000-foot reel arms swivel into position. A permanent magnet-type 8-inch speaker is mounted in the case cover. A lightweight coaxial type 40-inch cord is mounted on a special bracket.

Improved mechanism to cut machine noise to a minimum is featured. A wide range tone control compensates for room acoustics. Overall size of case is 15 x 21½ x 9¾ inches.

Projection Lamps

General Electric claims brighter and surer screening of 8 and 16 mm. movies is available as result of a major improvement in construction of projection lamps. Development is based on a method of mechanically forming the complex filaments. Resulting precision



is said to improve screen illumination, add to light maintenance, and to provide uniform performance. Previously the filament, which contains 10 separate coils of fine tungsten wire, was formed by hand.

New construction is being used for a 50-watt lamp with a rated life of 25 hours in 8 mm. projectors; a 750-watt lamp, rated at 25 hours, for 8 and 16 mm. projectors; and a 1,000-watt lamp, rated at 10 hours, for 16 mm. projectors.

Easel Screen

New 1949 Radiant Model "L" easel-type screen features a rounded black border that frames the "million mirror" glass beaded surface to eliminate projection of foreign particles which sometime accumulate in corners of projector aperture plate. Rubber tips on both top and bottom batten bar ends prevents scratching of furniture or injury of screen fabric. Prices are same as for earlier models.

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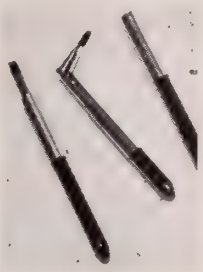
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Lens Brush

New Baco "99" Cine Lens Brush, announced by Baco Accessories Co., 5338 Hollywood Blvd., Hollywood 27, Calif., has long-lasting sable bristles mounted in swivel-action ferrule for quick, easy operation. Metal collar slides down to permit brush to swing up and lock in position. When not in use, collar acts as protective cover for bristles. Brush is 3½ inches long and ¼-inch in diameter, designed for carrying in pocket or camera case. Price, 99 cents.



Filmgraph

Synchronized talkies can be made directly on developed 16 mm. film, either black-and-white or color, with the new Model RTD patented Filmgraph, when used with a standard 16 mm. silent projector. Device uses a fine jewel to indent a permanent sound groove, .002 inches wide, and to reproduce same instantly with the same apparatus.

The sound groove is cut at either edge of the film, between sprocket holes and frames, on the glossy side of the film. Several tracks may be indented side by side. The sound tracks do not show on the screen, as they are hidden by the frame of the projector aperture. Unit is portable, measuring 4½ x 8 x 9 inches, and weighs less than 10 pounds. Microphone and external loud speaker are supplied.



The Miles Reproducer Co., 812 Broadway, New York City, makers of the device, also have a Model MRC for use with 8 mm. films. This employs Miles Safety Film. Full data on either model from the manufacturer.

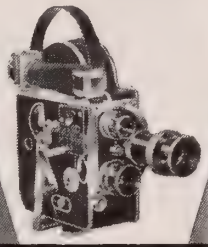
S. O. S. Catalog

A new 60-page catalog covering all phases of motion picture theatre operation has been issued by S. O. S. Cinema Supply Corp. Included are sections on 16 mm. projection, as well as on 35 mm. theatre operation.

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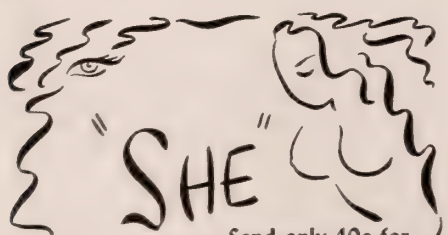
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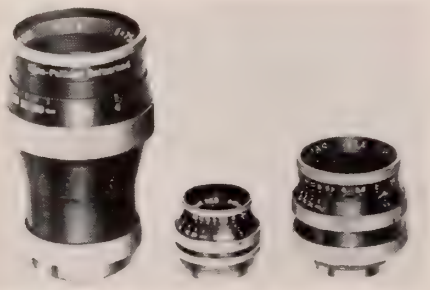
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A set of matched lenses for the Bolex H-16 include a Kern Switar 1-inch f/1.4, a Kern Yvar 3-inch f/2.5, and a Kern Yvar 15 mm. f/2.8, all coated. Lenses are tested so pictures made with one lens at a particular diaphragm setting match those made at the same setting with either of the others. Lenses may be purchased individually if desired.



Although designed for the Bolex H-18, these lenses have standard "C" mounts for use with any camera using a threaded lens mount of this type. Prices, including Federal excise tax, are $183.75 for the 1-inch, $128.34 for the 3-inch, $78.75 for the 15 mm.

Self-Wind Reel

New Self-Wind Electric Cord Reel, made by Aero-Motive Mfg. Co., 1803 Alcott St., Kalamazoo, Mich., holds 25 or 45 feet of cord which unreels easily for plugging in lights, projector or other equipment. The cord handles up to 1000 watts. Reel is self-locking at length desired, and cord is heavily insulated.



Apogor Lens

New Goerz American Apogor f/2.3 lenses for 16 and 35 mm. movie cameras are corrected for all aberrations at full opening, giving high definition in either black-and-white or color. Fitted to a precision focusing mount which moves the lens smoothly without rotating elements or shifting the image, these lenses come in "C"-mounts for 16 mm. cameras. Available in 35, 50 and 75 mm. focal lengths, either coated or uncoated. List prices range from $120 to $170 plus tax; with "C" focusing mounts for 16 mm. cameras costing $30 to $40 extra, plus tax.

Prisms

A variety of prisms is available from the Edmund Salvage Co., Audubon, N.J. Included are right angle, rhomboidal, binocular Porro, Leman, Porro-Abbe, Brashear-Hastings, Penta, Dove, pentagon, ocular and amici roof prisms, as well as beam splitters, wedges and others. Catalog of these war surplus prisms available on request.



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Fitted to precision focusing mount which moves the lens smoothly without rotating elements or shifting image.

This lens comes in C mount for 16 mm. cameras. Fitting to other cameras upon special order.

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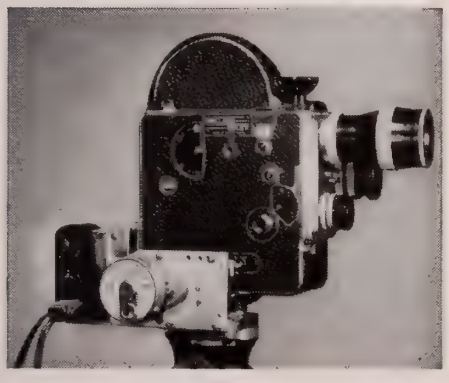
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Color Processing Kit

A processing kit for 8 and 16 mm. Ansco color movie film is being offered by Mogull's, 68 W. 48th St., New York City. The kit ($99) includes all necessary equipment, including stainless steel reels, developing tanks, drying rack, chemicals and instructions, all packed in a compact carrying case.

Cartridge Demineralizer

Re-designed Filt-R-Stil cartridge demineralizer for delivering the low-cost chemical equivalent of distilled water, without heat and at a maximum rate of 10 gallons per hour, is announced by American Cyanamid Company's Ion Exchange Products Department. Disposable cartridge contains ion-exchange resins, synthetic chemicals capable of removing dissolved, ionized solids without imparting anything to water being treated. Electrical conductivity indicator shows quality of all treated water and indicates when cartridge is exhausted and needs replacement. Wall bracket is lighter, more compact than old table-top models. Electrical conductivity indicator also has been improved. Price $59.50. Address 30 Rockefeller Plaza, New York City.



Pinky In Shorts

Pinky Lee, pixie comic of the night clubs, has signed his first film contract; he'll star in a series of six 16mm films for television being made by Martin Murray Productions, Hollywood.

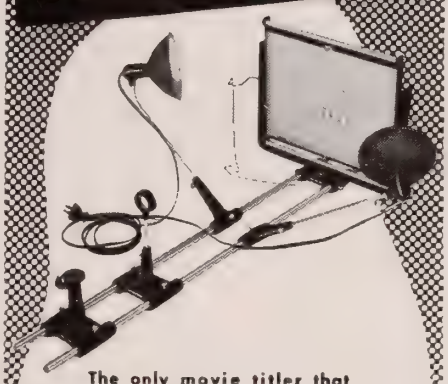
Danny's Visit

First amateur movies of a royal command performance in England were made with 16 mm. film when Danny Kaye recently appeared before the King and Queen. A complete reel, covering Kaye's activities from the time he arrived in London until his departure, was presented to the comedian by his press agent, Eddie Dukeff.

Doherty In Hollywood

Edward T. Doherty, chairman of United International's board, is in Hollywood for conferences with studio officials, in anticipation of the 1949-50 exchange and production schedule of UI.

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New Films

Latest 8mm. and 16mm. Silent and Sound Commercial Releases

The Hairy Ape. Based on Eugene O'Neill's Nobel prize-winning play, this major company production has been acquired by Commonwealth Pictures Corp. for 16 mm. distribution. William Bendix and Susan Hayward star in a story of the society girl who descends into the filthy stokehole of an ancient freighter to see how the other half, as represented by the hairy stoker, lives. A gripping emotional climax highlights a strong sociological drama.



Mighty Mouse. Castle Films releases a new cartoon character in home movies, the "Superman" among mice, "Mighty Mouse." A creation of Paul Terry or Terrytoons, Mighty Mouse appears in three subjects entitled "The Wreck of the Hesperus," "Wolf, Wolf" and "Jekyll and Hyde Cat." The new series is available at photo dealers in two 8 mm. editions and three 16 mm. editions, including sound.



Flight Into Time. Emphasizing the great distances and many countries that can be covered in a short time by air travel, Trans World Airline's "Flight Into Time," is an excursion into the Mediterranean countries. The film, second in TWA's travel series, includes scenes from Portugal, Spain, Italy, Greece, the Near East and Egypt. Available for organization showing through TWA offices.



Raiders of the Desert. Richard Arlen, Maria Montez, Andy Devine and Turhan Bey are featured in this major company 16mm sound film release from United World Films. Suspense and comedy mark the experiences of two Americans as they defend an Arabian city attacked by warrior tribes. Available through dealers, together with two other new United World 16mm sound film releases, "She Gets Her Man," with Joan Davis, and "Hi, Good Lookin'," with Harriet Hilliard and Ozzie Nelson.

Tim McCoy. Eight exciting Westerns, featuring Tim McCoy, are announced by Post Pictures Corp. The 6-reel features, in which McCoy is starred as a G-man on the Western plains, include "Lightning Carson Strikes Again," "Texas Wildcats," "Six Gun Trail," "Trigger Fingers," "Outlaws' Paradise," "The Fighting Renegade," "Code of the Cactus," and "Straight Shooter." All in 16mm.



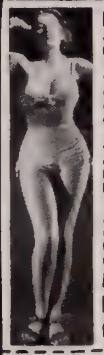
Official Films. New releases announced by Official Films include "Let's Go Fishing," "Ice Capers," "Touchdown Thrills of 1948," "News Reviews of 1948," "Three in the Saddle," "Ghost of Hidden Valley" and "Return of the Rangers," all available in 8 and 16mm, sound and silent. "Groom and Bored," "Halfway to Hollywood," "Strauss Waltzes," "Gus Van's Song Shop," "Barbershop Quartet," are 16mm sound-on-film releases.

Language Films

Dr. Jose Sanchez, chairman of the Department of Spanish at the University of Illinois, is preparing a list of all 16 mm films available in the market in

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TV Films For Public

Release of 16 mm films made for television to non-theatrical users is reported by Post Pictures Corp., New York, which has acquired three two-reel subjects made by William Cameron Menzies: Poe's "The Tell-Tale Heart"; Willkie Collins' "A Terribly Strange Bed" and "Marionette Mystery," an original screen play.

Distribution Deal

Craig Movie Supply Co., Los Angeles, has completed arrangements to distribute 16 mm. sound film prints of major studio releases. The contract was signed by Embro Pictures, exclusive agent in the 11 western states for Pictorial Films, Inc., wholly-owned subsidiary of Eagle Lions Films and Pathe Industries, Inc., and Film Highlights and Television Highlights. Included in films thus made available to dealers in Western states are Universal Pictures and Screen Guild releases.

Film Pact Signed

Commonwealth Pictures Corp. has completed a deal with Producer Edward Small for 16 mm. rights to 10 films made by him during the past 15 years. Included are "The Count of Monte Cristo," with Robert Donat; "The Son of Monte Cristo," with Joan Bennett and Louis Hayward; "My Son, My Son." with Madeleine Carrol, Laraine Day and Brian Aherne; "The Corsican Brothers," with Douglas Fairbanks, Jr., and Ruth Warrick; "Kit Carson." with Dana Andrews, Jon Hall and Lynn Bari: "The Last of the Mohicans," with Randolph Scott and Binnie Barnes; "Miss Annie Rooney," with Shirley Temple; "Friendly Enemies," with Charles Winninger and Charlie Ruggles; "A Gentleman After Dark," with Brian Donlevy and Miriam Hopkins; "Man in the Iron Mask," with Joan Bennett and Louis Hayward.

Distributor Named

Martin Murray Productions, Hollywood, have signed a five-year worldwide distribution contract for their 16 mm. Movie Melodies films with Hollywood Film Enterprises, Inc., Hollywood. First films under the new contract are 19 musical shorts, featuring Gene Austin, Doris Sherell, Benito Moreno, Smokey Rogers and his Cowboy Cavalcade, and Mary Martel.

Film Catalog

Academy Films, 844 Seward St., Hollywood 38, Calif., has a new illustrated catalog of eight 16 mm. Academy educational sound films. Grade levels and teacher-committee evaluations are given, as well as subject description and illustrations.

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NAM Sponsors Film

What Makes America Click? sponsored by the National Association of Manufacturers, is being filmed at Universal Pictures studio in Hollywood. It will be released in 16 mm. for showing in industrial plants, schools, clubs and others. Premiere showing is set for February.

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Questions and Answers

Negative Film Reversal

Q—Can negative film be reversed the same as regular reversal film? Will it give as satisfactory results?—Robert L. Nesbitt, St. Paul, Minn.

A—No. Practically all film can be reversed, but results with negative generally are not completely satisfactory, due to lack of contrast of the emulsion. Any standard reversal formula can be used, best results being obtained with a very contrasty developer.

Revere Dimensions

Q—I want to build a rackover for my Model 87 Revere 8 mm. camera, for use in centering titles. Can you tell me the measurements of this model?—J. A. Kaufmann, Omaha, Nebr.

A—The center of the lens on this camera is $\frac{3}{4}$ of an inch to the side and $1\frac{11}{64}$ inches below the center of the viewfinder lens. It is ½-inch to the side of the center of the mounting hole and $2\frac{47}{64}$ inches above the bottom of the camera mounting plate.

Title Exposures

Q—A recent set of titles I filmed were underexposed, although shot at the same exposure—f/8—as I have previously used with good results and with the same lights, two No. 1 Photofloods 10 inches from the title board. Film was also the same.—K. R. Matthews, New York City.

A—Probable explanation is that you have been using the photofloods for other movie making in the interim and they have lost some of their brilliance. After rated life — two hours, usually — bulbs gradually lose some brilliance, and although this decrease of light may not be detected by the eye, it can result in underexposure. Safe procedure is to use new or relatively new photofloods for titling, or use an exposure meter to check the illumination.

Title Trick

Q—Can you tell me how to make a trick title in which a piece of ribbon appears on the screen and forms itself into the desired words?—Helen Hansen, Kingston, N.Y.

A—This is a simple trick — upside down filming. Lay a light ribbon on a dark background, looped to form the desired words. Use black ink to darken the ribbon between words. Turn your camera upside down and start shooting. After a few moments — long enough for the complete words to be read — pull the ribbon off the background, starting with the end of the title. Keep shooting until the ribbon is all off the background. After processing, turn the film end for end and splice it into your reel. If you use an 8 mm. camera, write the title out backward so it will not be reversed on the screen.

Telephoto Lens

Q—I have a 50 mm. f/3.5 lens I wish to adapt to a 8 mm. camera, which has a 12½ mm. lens. What difference will there be if I use it to supplement the regular lens or if I use it alone?—James Hanefin, Raleigh, N.C.

A—If mounted in front of the 12½ mm. camera lens, the 50 mm. lens would become a 37½ mm. lens. The rule is: deduct the focus of the camera lens from any lens you use in front of it. Used alone, on your camera, the 50 mm. lens will require an adapter tube.

Photo Title Backgrounds

Q—In using still photographs for title backgrounds, should glossy or matte finish prints be used?—W. G. Segal, Los Angeles, Calif.

A—Matte paper usually is best. It is less likely to reflect light into the lens of your movie camera. In any instance, be sure that lamps are placed to eliminate glare spots.

Film Titles on Your Own Backgrounds

By WILLIAM H. ASHCROFT

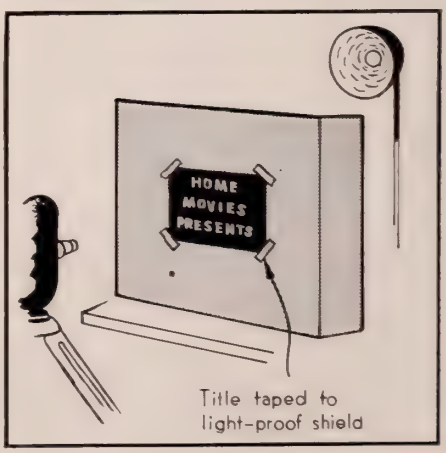
SUPERIMPOSED titles over moving scenes have been made—or attempted—by most home movie fans, including myself. Until recently, though, every method I tried had to be discarded.



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Either the title wasn't brilliant enough to contrast sufficiently with the background, or the title was over-exposed and the texture of the black background showed through, dulling the background contrast.

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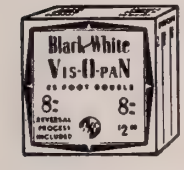
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low cost method is to make a cutout stencil and illuminate it from the rear.

Photo album paper, or any black, opaque material may be used. In lettering, work large. Draw guide lines to help keep letters consistent in size and shape; the lines won't show on the film. Cut out the letters with a sharp, thin blade, using enough pressure to cut completely through the paper with a single stroke to give sharp edges. Don't worry about the centers of letters like "A," "B," "D," etc. Those go in later.

After cutting out the letters, paste a sheet of tracing or onion-skin paper on the back of the title to diffuse the light and hold the fill-ins for the centers of some letters. These fill-ins can be the cut-out pieces of paper, or use India ink.

If the title is not big enough to cover the lens field, use a large piece of wallboard or plywood with a hole in the middle to accommodate the title. My titles are cut from 10x12 album paper set in the center of a 30x36 shield.

Have the light placed so it is not in direct line with the title and camera. Angle lighting prevents the texture of the backing paper from appearing.

Exposure is determined from a sheet of the white backing paper. Take a meter reading close to the paper. Set the aperture at *twice* the indicated exposure.

Rewind the film in a dark room if there is no back wind on your camera. To film the background, use normal exposure. Select backgrounds carefully; predominantly dark or medium-shade backgrounds are best. If there is quite a bit of sky, a filter will add enough tone to it in the case of black and white to make the title stand out.

Camera Captures Rustlers

Rustlers now fear being shot by cameras as much as by a sheriff's six gun. Back in the days when the West was wild, cattle rustlers didn't face the hazards of their modern-day counterparts. Game Warden Ralph Morrow of Bisbee, Ariz., an avid amateur cinema maker, recently was scouting for footage in the Cave Creek area of the Chiricahua Mountains, when he spied a flock of buzzards. Sneaking up to film the birds, he discovered they were feeding on the remains of a calf, one of a number which had disappeared from nearby ranches. Investigation led to two men, who confessed butchering the calf and were sentenced to the state penitentiary for three to five years.

Dividend For Workers

Eastman Kodak Co. employes will share in an estimated $13,000,000 wage dividend in March, eligible workers receiving $22.50 for each $1,000 earned during the years 1944 through 1948. Approximately 51,500 employes will share in the melon, the 37th wage dividend by the company since 1912.



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SOUND FILM RENTAL LIBRARY: Robert Taylor, Irene Dunne in "Magnificent Obsession;" Joe E. Brown, Bing Crosby, Deanna Durbin features at [illegible] 10c for catalog. LAWRENCE CAMERA SHOP, Film Service Dept., 149 No. Broadway, Wichita 2, Kansas.

● TOURNAMENT OF ROSES PARADE—1949. Kodachrome—200 & 400 ft., 16 mm.; 100 ft., 8 mm. AVALON METCALF, 441 N. Orange Dr., Los Angeles 36, Calif.

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South American Boom

South American visitors who seek to record their travels are finding that the film shortage there has been almost eliminated, according to Ray Chanaud, chief photographer for Moore-McCormack Lines, who has just returned from a tour of Argentine, Uruguay, Brazil and Trinidad. He was able to buy ten 100-foot rolls of 16mm Kodachrome in the second store he visited in Buenos Aires. He said, an amateur photography boom is sweeping South America.

Photographic Conclave

The Northwest Photographic Convention, sponsored by the Photographers Association of Washington, will be held March 7 to 10, inclusive, at Seattle. Although primarily a trade show, it will be open to the public. Displays of motion picture equipment and still photo supplies will be featured.

Film Makeup Class

Andre Dacharry, makeu technician on many Hollywood productions, has joined the theater arts teaching staff of the University of California Extension at Los Angeles to conduct a class in "Techniques of Makeup for the Stage and Motion Picture." The class opens Feb. 5, and will include instruction in beauty, character and age makeup for black-and-white and color cinematography.

South African Salon

The Thirteenth South African Salon of International Photography, Cine Section, will be held at Johannesburg in May under sponsorship of the Johannesburg Photographic and Cine Society and other South African cinematographic clubs. Closing date for entries is March 15.

Classes include Scientific, Documentary, Fiction, General and Sound. Entries are restricted to two per exhibitor. Entrance fee is $4 per competitor.

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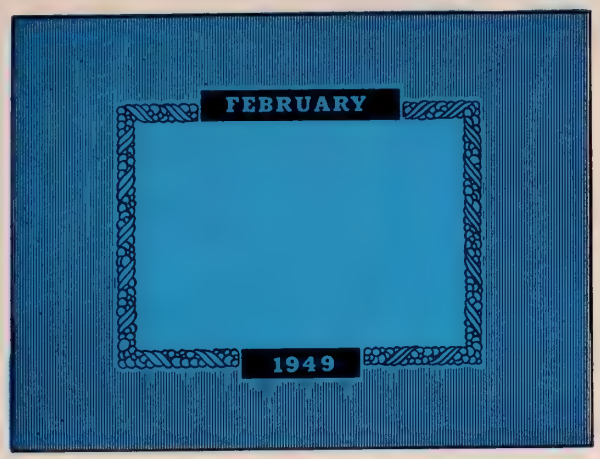
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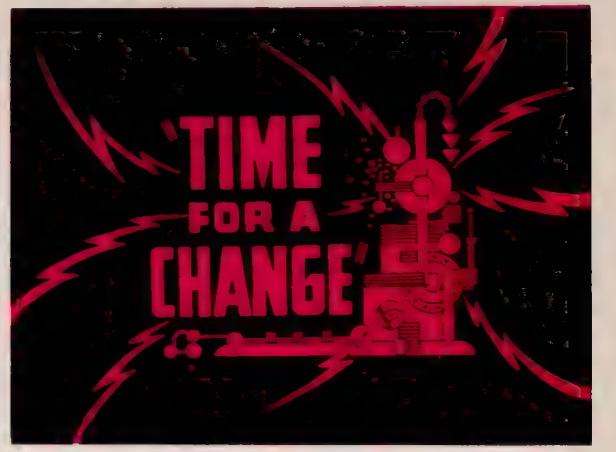
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COLOR TITLES for those Kodachrome or Ansco color films are presented herewith. Just the right size for use in typewriter titlers, they can be cut out and filmed with a 5-diopter auxiliary lens at a distance of eight inches.

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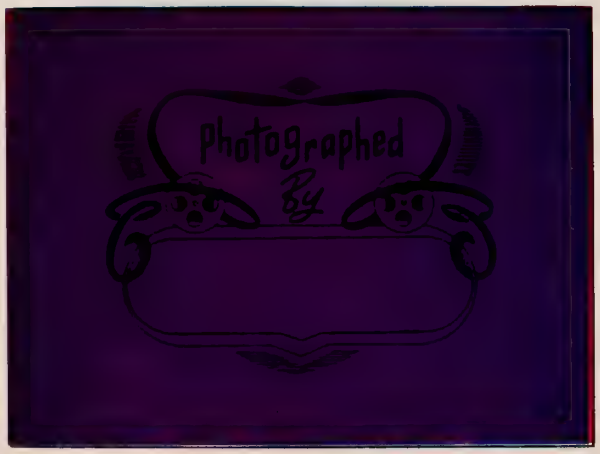














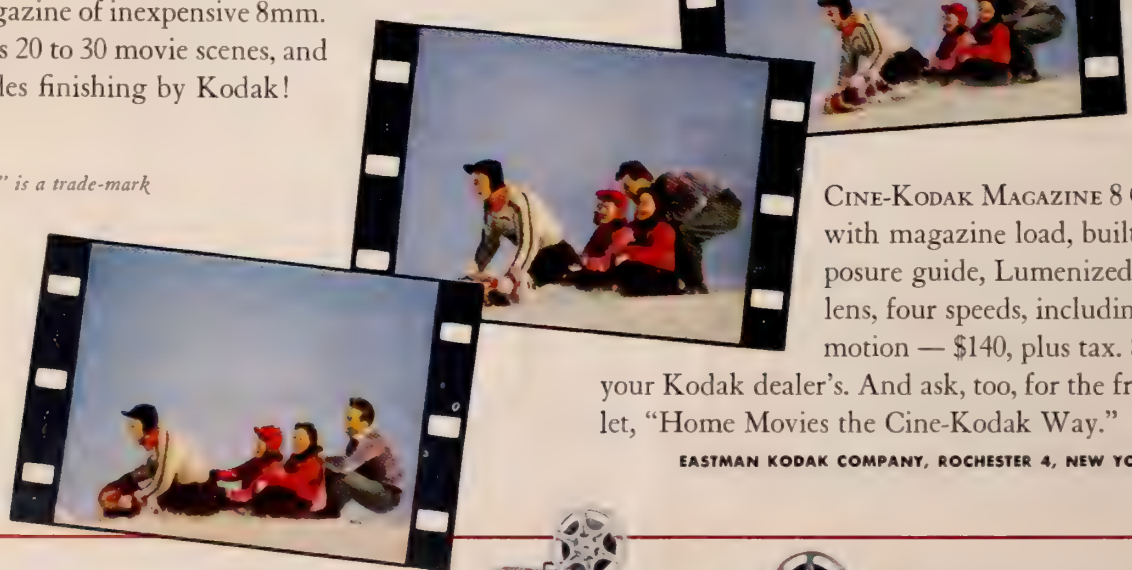
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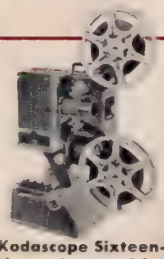
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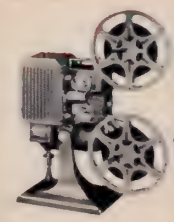
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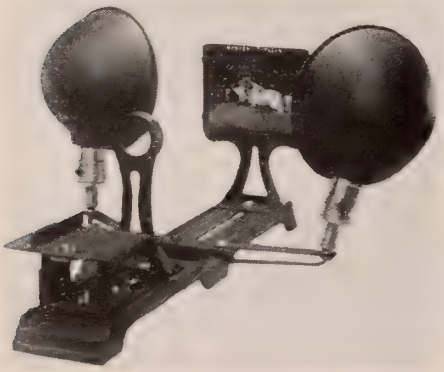
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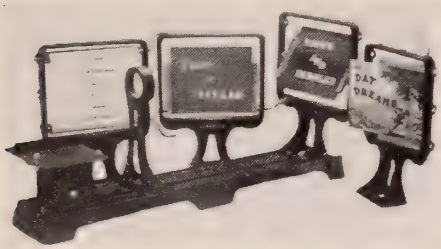


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Paging Mr. Tarzan

The occupational hazard of motion picture producing is supposed to be stomach ulcers, not lions' claws, but in Hollywood anything may happen. On the Columbia ranch in San Fernando Valley a mountain lion broke loose from its wire leash while cameras were filming the lion in a fight scene with a Malamute dog.

The mountain lion terrorized the 60 people on the set until Producer Robert Cohn grabbed the leash. The lion turned on the producer, clawing and biting his chest and arms. Animal trainers pulled the lion off. Cohn was given emergency treatment. Dangerous work—if you can get it.

Ups and Downs

There are two voices in Hollywood these days, one wailing the blues and the other singing, "Happy Days Are Here Again," or a close facsimile. M.G.M. announced it has 67 productions on schedule for 1949-50. Twentieth Century-Fox and Samuel Goldwyn studios also have announced increased programs.

Documentary Awards

Two full-length features are included in the five films which were nominated by the Academy of Motion Picture Arts and Sciences for the 1948 best documentary picture award.

"The Secret Land," about a U. S. Navy expedition to the Antarctic, released through M.G.M., was discussed in January HOME MOVIES.

"The Quiet One" is a documentary film about a New York school for problem children. "Operation Vittles" was produced by the U. S. Fir Force to tell the story of the Berlin Airlift.

"Heart to Heart" is a film on health. "Toward Independence" is an Army picture about a veteran who rehabilitated himself.

These illustrate the variety of subjects which documentary films may cover. The field is one in which the amateur movie maker is perfectly at home. Places right in our own home town can be just as new as a trip to the South Pole, if filmed from an original point of view.

Making a Strobo Disk

Frank H. Richterkessing, vice-president of the Photographic Society of America, writes to suggest that home movie fans who want to make a stroboscope will find the job of figuring the number of black segments for a strobo disk easier if they do their computations on a per second basis, rather than on a per minute basis.

Film speed in frames per second divided by the number of frames per revolution of the projector sprocket wheel determines the revolutions per second of the sprocket wheel.

Frequency of the alternating current divided by the revolutions per second of the sprocket wheel then gives the number of black divisions required on the disk.

Example: 16 f.p.s. divided by 8 frames per rev. equals 2 r.p.s. Then 60 cycles per second divided by 2 r.p.s. gives the answer: 30 divisions.

Algebraically, the formula becomes frequency times frames per revolution of sprocket divided by frames per second. Example: $\frac{60 \times 8}{16} = 30$ segments.

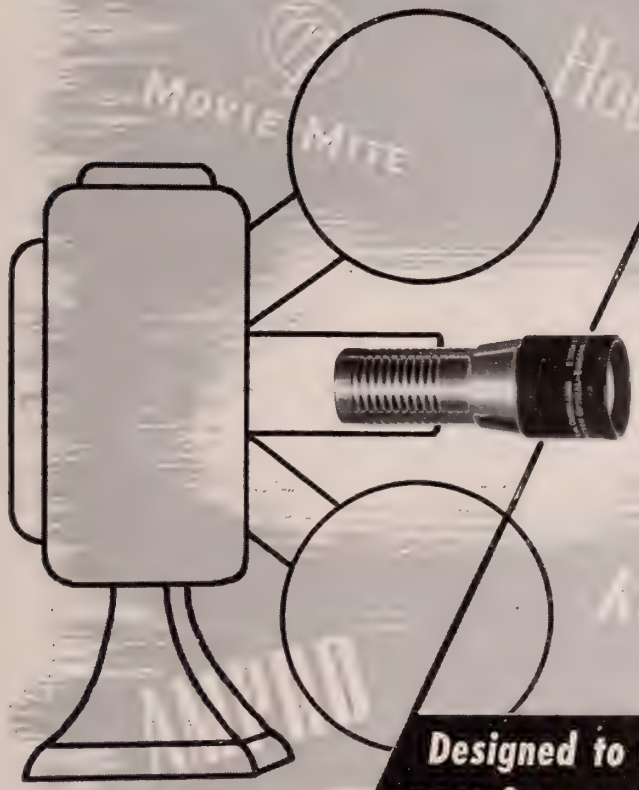
Flower Show

Home movie fans in the Los Angeles area will have a good chance to shoot that old favorite subject, flowers, when the California International Flower Show is held for nine days starting March 26 at the clubhouse of Hollywood Park, Inglewood. Tuesday, March 29, has been set aside as Amateur Photographers' Day.

Publish Your Ideas

What's your favorite kink, gadget or short cut? If you have constructed an item you like, tell us about it. Include photo or rough sketch. Rate if accepted is $2 to $10. Address Workshop Editor, Home Movies, 3923 W. 6th St., Los Angeles 5, California.

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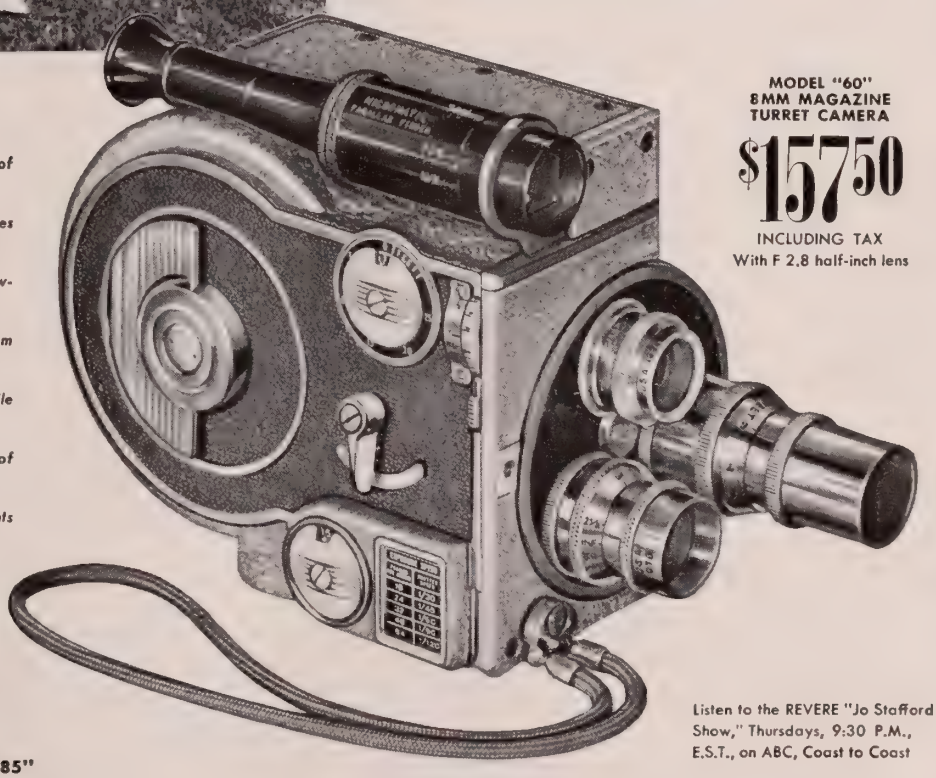
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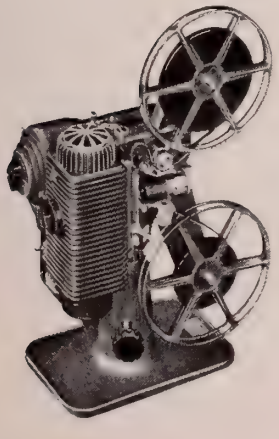
★ ***Parallax adjustment dial*** *for critical focus of view-finder from 3½ feet to infinity.*

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Be prepared for your home movie showings beforehand. Have reels all rewound and ready for projection. Check splices and sprocket holes regularly.



Setting up of screen for each showing is unnecessary if you have a Radiant "Pict-o-Screen" which combines framed painting with a roll-down screen in the frame.

Showmanship at Home

Planning and arrangement add that professional touch

By ***ORMAL I. SPRUNGMAN***

WE SPEND time and money selecting suitable cameras and accessories, treking off to remote places for good footage, and burning midnight oil to edit and title the stuff. Yet, when time comes for the premiere screening, do we put on a good show for our friends? Or do we?

It is not difficult to convert a living-room, rumpus room or den into a dual purpose room, arranged for screening pictures—with a minimum of fuss and a maximum of pleasure.

First, size up the room for floor outlets, arrangement of chairs and position of screen. Obviously, the longer the throw, the bigger the image, and sometimes shooting diagonally across a room will increase the throw slightly to help fill the screen. For instance, a 2-inch lens will handle a 3-foot 16mm picture at 16 feet. If you are cramped for space, you can get the same size picture at 12 feet with a 1½-inch lens, or at 8 feet with a 1-inch lens.

Don't seat the audience too close to the screen. Some experts claim that the first row must not be closer than one-fourth of the distance from projector to screen. On a 16-foot throw, for example, four feet from the screen is the closest you will want to see movies. The SMPE, on the other hand, has discovered that the screen picture should be no wider than one-sixth of the distance between the screen and the last row of seats. In other words, a 3-foot screen is right for approximately an 18-foot throw.

The projector should be on a sturdy end table or other convenient stand, located near a floor outlet so that a plug-in can be made without stringing long extension wires. Projection over the heads of the audience permits guests to be seated in line with projector and screen, which of course is the best vantage area.

Do not use too strong a lamp. A 750-watt or 1000-watt might be fine for 6 and 8 foot screens, but the small home screen is amply lighted with 400 or 500 watts.

Examine the possibilities of installing permanent movie fixtures in the room to save yourself time in pulling out equipment and putting it back into storage. You might, for instance, try concealing your movie screen. A beaded roller-type screen can be hung out of the way behind the drapery valance and pulled down when ready for showing.

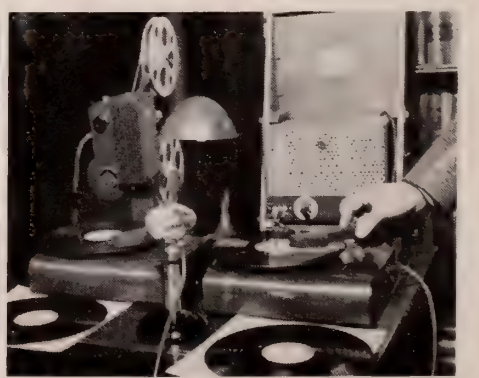
House your projector and film library in a small cabinet as part of the living-room furniture, or arrange furnishings so you will be sure to have a definite place to set the projector. Lay permanent wiring with outlets to plug in the projector, and wire an outlet to plug in sound speaker and projector if you have talkies. The purpose of all this, of course, is to avoid the annoyance of having wires spread out all over the room. Orderliness in projection adds to film enjoyment.

All equipment can be stored so that it is handy to be pulled out. Measure the distance equipment has to be carried, arrange to use the handiest closet space. One amateur houses projector, reels, dual

• *Continued on Page 164*



Convenience of outlets should be kept in mind in planning projection room. This one is hidden behind adjustable shelves.



Record players can be hooked together in tandem as dual unit. Note microphone in position for adding spoken commentary.

FILM SIMPLE FIRESIDE EPISODES



"We're not too young," might be the collective title of these excellent genre studies, from the 1949 Circle of Confusion Salon, by Dr. Glenn Adams, above, and Edythe Biggs, below.



NO ACTIVITY at home is too insignificant for the camera. Consider, for example, someone reading a book. Does that situation seem too trivial and too static to make a motion picture? Well, if we can make an interesting episode out of it, we can succeed with anything.

The first step is to break it down into individual shots. It might start as follows: 1. Living room with books on table. A long shot. 2. Same. Two girls enter, walk to table, look at books, sit down. 3. Camera moves up for a medium shot. They struggle playfully. One wins. 4. Closeup of hands opening book. Finger points to a provocative line. 5. Closeup of face in reaction shot . . . Amazement . . .

See how easily a story can grow out of the simplest sequence? Does it need complicating incidents? How about showing a phone ring, guests arrive, appetites grow, an icebox is raided for sandwiches?

Each shot would be not more than one or two feet of film, in 8mm. Write your own script, listing about 15 or 20 different shots. It will require only about 25 feet of film (or 50 feet of 16mm.). Later on, a number of episodes like this can become the nucleus for a complete film history.





THE FADE-OUT. It starts, in this scene with a view of two departing children. As the scene gradually darkens, this might be the end of a movie story. Or it could be the transition, indicating a lapse of time, to open with a new scene—shown on the next page with the FADE-IN. The children continue walking until the screen goes entirely black.

How to Make Dissolves and

Wipes, fades and other transitions give professional finish to your films

By JOHN ROSS WINNIE
Acting Director, Motion Picture Division, U.C.L.A.




THE CUT is a direct jump from one scene to the next. Above, children leaving school are seen arriving at a playground. When a cut is too sudden in effect, a fade, dissolve or wipe is used.

HAVE you ever sat in a theatre and admired the smooth transitions on the screen? If so, you undoubtedly were stimulated, as many others have been, to inquire into the whys and wherefores of transitional camera effects.

Transitional effects are known as "optical" effects because they usually are produced by optical printing in a laboratory. This method of making opticals has displaced the older technique of shooting the material in the camera. However, the amateur can produce a highly professional optical job with the camera alone.

These effects are valuable to film production because they provide the film maker with the tools to tell in film what punctuation does in writing, chapters in a book, and scenes or acts in a play. Their use indicates long or short passages of time, the beginning or the end of story material, and effectively contributes to variety and pace. Correctly used they will present the film as an integrated story that moves smoothly and cohesively from scene to scene.

The most commonly used opticals and those most easily achieved in the camera are the fade-in, fade-out, fade-out-fade-in, dissolve, and wipe. The effects can be achieved in many of the 16mm motion picture cameras now on the market. There are also available such accessories as the automatic dissolve and automatic fader units.

A film must have an opening and it should not be a suddenly lighted scene. The human eye needs an adaptive period to changes of light and the individual needs to be smoothly and quietly adjusted to a new situation. The "fade-in" is accomplished by slowly opening the lens diaphragm until it is set at the correct aperture for the scene. Normally this fade-in should be accomplished in 48 frames. Any type of action may be employed with the fade-in, but too many





THE WIPE-OFF shows screen becoming diagonally darkened. The actoin of the wipe usually follows the direction of the action on the screen. It can be achieved in the camera by moving a black card in front of the lens. Screen goes dark and then is followed by the WIPE-ON from opposite direction as shown in next illustration.









THE FADE-IN opens as the next scene begins to appear. The transition carries the mind from the scene of the children walking from school, to their arrival at a playground. The fade-in also is used at the beginning of a motion picture. It's easier on the eyes of the audience than suddenly flashing a bright picture on the screen.

other Simple Effects

amateur cameramen do not start a scene action until the scene is completely faded in. This results in a static opening, which should be avoided.

The "fade-out" has a stronger and more positive audience reaction. It indicates the end of something, a new scene involving a new time and place. The audience is not plunged abruptly into darkness. The gradual fade-out of a scene is keyed to the tempo of the action being concluded.

The fade-in provides an opening transition for a new scene. The fade-out-fade-in, accomplished by fading out one scene for 48 frames and then fading the new scene in for 48 frames, is an optical effect for within-the-story transitions. It indicates the end of a complete episode and the beginning of another.

The most commonly used within-the-story transitional technique is the "dissolve." It is normally created in the camera by the fading out of one scene for 48 frames, winding the film back to the start of the fade-out and then fading in the new scene for 48 frames. The effect achieved is that of the superimposure of one scene over another. To suit mood, tempo and time demands, the dissolve may range from fast to slow, depending upon the number of frames used. It may indicate the transition from morning to afternoon, days to weeks, or merely minutes to hours.

THE DISSOLVE or "lap-dissolve" is a double exposure. The first scene is shot, the camera is wound back, and the next scene shot over the first one. The standard length of these effects is 48 frames.





Change in story material from one locale and time to a new time and place usually necessitates the use of a dissolve. For example, the shopkeeper leaves his store to walk to the bank. If the story does not require shooting footage on the trip to the bank, such footage if shot and used would be superfluous and bog down the story. In such a case it is desirable and advisable to substitute a dissolve. Once the camera has established the fact the man is going to the bank and is on his way, the dissolve is from, say, the man leaving his store, to the man approaching or entering the bank. This optical effect indicates to the audience a passage of time, a change of locale, and a discarding of irrelevant material.



Aside from the optical printing of the film, the only other way to produce the effect is rewinding the film in the camera. The camera may be taken into a darkroom and the film taken out, rewound and then run forward to a dissolve position. This latter method implies complete reliance upon the footage meter.

Visual variety is needed on the screen and shots can, of course, last a long or short time. The use of the "cut" as a transitional device is an easily solved problem on any scene. The majority of transitions within a scene are accomplished by the use of a cut. Truthfully, the cut is not so much a transition of story as it is a transition of audience point of view. • *Continued on Page 160*





THE WIPE-ON opens the next scene. There are many varieties of wipes, but this one can be done in the camera.





"THE SECRET GARDEN" TURNS BACK THE CLOCK TO DIG UP AN OLD ATTENTION-GETTING DEVICE. BUT IT WORKS

"The Secret Garden"

Camera hints from Hollywood films

THE SECRET GARDEN — MGM — Produced by Clarence Brown. Directed by Fred M. Wilcox. In charge of cinematography, Ray June. Unit Art director, Urie McCleary. Starring Margaret O'Brien, Herbert Marshall and Elsa Lancaster.

AN INTERESTING attention-getting device — mixing color and black-and-white film — is used in this picture. The whole story is told in black-and-white until the sequence where the children invade the secret garden and restore to life the dead flowers and shrubs. Color is introduced strikingly . . . first, by a single daffodil — its bold yellow standing out against the background of black and white. Then new buds blossom in color, and finally the entire garden blooms in Technicolor.

The technique used by the studio in tinting this single flower is similar to that used 24 years ago in the production of "Greed," when a candle flame and gold nuggets were hand-tinted while the rest of the picture remained black-and-white. In both these productions the black-and-white film is hand-tinted with dyes. For a sequence where emotional intensity is sought this procedure might be used by the amateur with the touch and patience to paint with dyes under a very strong magnifying glass.

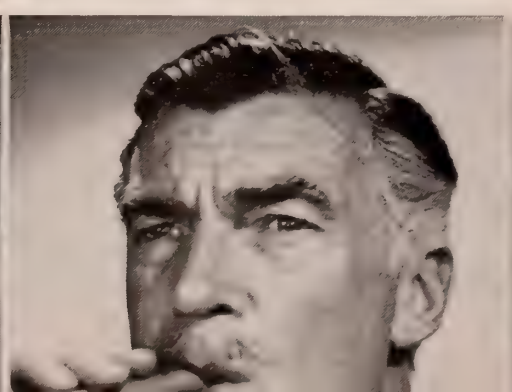
For another (and more practical) method of switching to color from black and white, we again turn the clock back 25 years. Fox Studios did a color sequence with an entirely different method. In that picture, which starred Margaret Livingston, there was a visionary sequence showing the seven major vices. Here a gradual transition from monochrome to color was obtained by build-

• *Continued on Page 144*

"Command Decision" illustrates how to cut from medium shot of two individuals (left) to closeups of each character.

Incorrect method in two closeups. Correct method is to show both heads of equal size.







Trick Effects With "Invisible" Smoke

Air currents photographed with simple apparatus

By MARTIN L. KLEIN



Cloud effect created by photo of "invisible" air currents. The silhouette is a hand holding a heated clothes presser.

INNUMERABLE trick effects can be achieved by the home movie maker through use of the Schlieren apparatus, an old idea once cast aside for want of application but revived during the war. By its use, people can be made to walk in dense fogs, titles can dissolve in and out of clouds and billows of smoke surround buildings. These effects are achieved by actually photographing moving streams of air, not visible normally to the eye, by use of a simple scientific principle.

Hot air rising from a light bulb or electric iron can be filmed, as can the masses of cold air streaming downward from an ice cube.

At first thought, this seems somewhat of an impossibility, but with the arrangement of optical parts shown, the cost of which does not exceed five dollars, it is quite simple. Only one general purpose setup has been given, but the variations are infinite, requiring only fundamental knowledge of optics.

The apparatus was developed originally for a means of studying air flow patterns, and was revived by scientists during the war. To my knowledge, this procedure has never been used out of the laboratory, but with the procedure outlined it is possible for anyone with a wind-back camera to duplicate scenes which, in Hollywood, would call for costly sets, fog machines and other equipment.

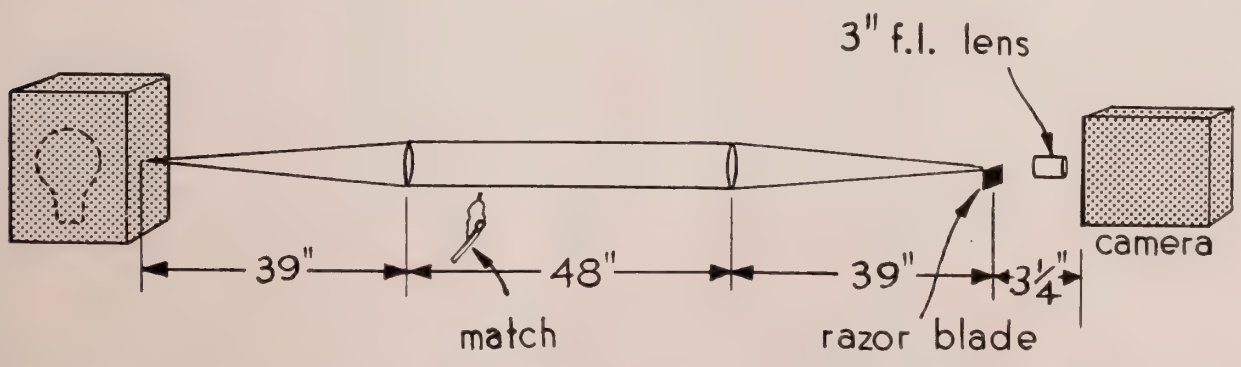
As shown, a photoflood lamp is enclosed in a housing of wood. A piece of cardboard with a nail hole punched in it furnishes the only light egress. That is for all intents and purposes a pin-hole light source. At a distance of 39 inches a one-diopter lens is positioned. Four feet beyond this another one-diopter lens is positioned. These lenses should be at least one inch in diameter. This effectively reproduces the image of the light source at the focal point of this second lens which is again 39 inches behind it. This exact point can be determined by moving a paper at about the right point until the smallest circle of light is found.

At this point, position a razor blade so that the sharp edge of the razor blade cuts off a good portion of this bright spot of light. This constitutes the entire source of the phenomenon. You may investigate the effect you will get and verify the early statements of this article at this point, by putting your movie screen about twelve feet behind the second lens. A uniform but dimly lit circle is produced on the screen.

Any heated object, a burning match or curling iron, held between the two lenses will produce its silhouette and actually show the hot air streaming upward. If the object is moved below the field of the lenses, only the billowing of cloudlike substance, actually air, is seen. A similar effect is noted with cold objects or heavy invisible vapors like carbon tetra-chloride fumes.

To photograph this effect one additional lens is required. Remove the lens from the camera and position the camera so it is 3¼ inches behind the razor

• *Continued on Page 162*



Apparatus consists of a floodlamp in a box, two 1-diopter lenses, and a razor blade or other sharp edge. A 3-inch focal length lens is substituted for the normal camera lens. An extension tube is not required as the filming is done in darkness. To see and focus the "invisible" air currents created by a match or other heat source, a screen may be set up 12 feet behind the razor blade. The cloud effect is used to create transitions.

Film of the Month

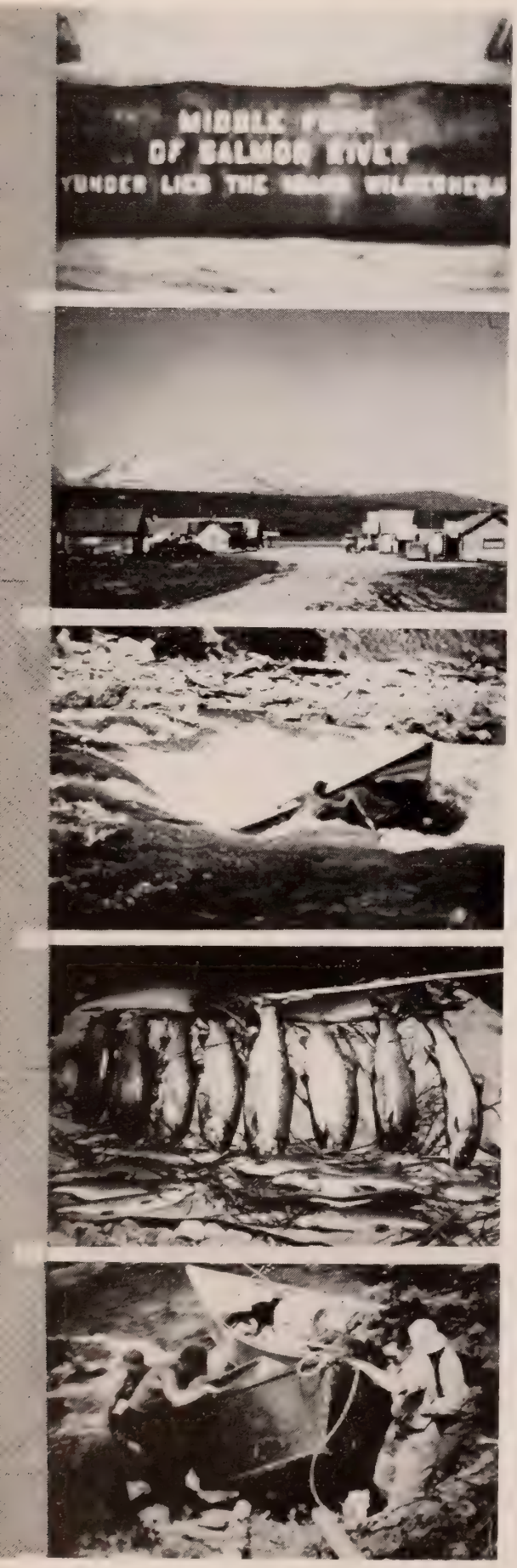
HOME MOVIES
WORLD'S LARGEST AMATEUR MOVIE MAGAZINE

Award

Idaho Wilderness Filmed

A fishing trip's thrills, spills and scenic splendors

Film of the Month Award



THRILLS, scenic splendor and glimpses of uncharted wilderness such as few are privileged to know in person are brought to the screen in an outstanding picture, "E-dah-hoe," by Merle L. Tobias, Oakland, Calif., industrialist.

Let it be understood at the outset—this is a picture few amateurs could afford to make. Mr. Tobias admits that the total cost of making the 2,000-foot picture was over $6,000. About $2,000 was spent for guides and other help to take him through the seemingly impenetrable wilderness of the middle fork of Idaho's Salmon River and through the aptly named Impassable Canyon.

Cave Picture Writing

But, aside from financial considerations, there is plenty of technical and artistic ingenuity that any amateur can take to heart. For example, to shoot Indian picture-writing in a dark cave, Tobias had some of the group stand outside with light-reflecting cards to reflect sunlight into the cave walls. He filmed at 4 f.p.s. (frames per second)—an exposure of approximately 1/8th of a second as compared with the 1/30th given by most cameras at 16 f.p.s.

In filming wildlife from a boat tossing madly in the turbulent rapids of the river, Mr. Tobias shot at 84 f.p.s., having himself rebuilt his cameras to provide the "slow motion" speed. The result is amazingly steady pictures taken with a hand-held camera under very unusual conditions.

The picture was shot with a Model B Eastman rebuilt to a speed of 24 f.p.s., a Bolex H-16 with electric drive and a Cine Special. Lenses used ranged from a 15mm wide-angle, to a 3-inch telephoto.

"E-dah-hoe"—Indian name for Idaho—is the film story of a boat trip down one of the most dangerous and picturesque rivers of America — the Salmon River. So seldom has its fastness been penetrated, that the wildlife which abounds in the area has no fear of man, as witness a bear that walked up to the camera and sniffed at the lens, while Tobias continued to film.

Frame enlargements show wild and woolly nature of unexplored Idaho. From "E-dah-hoe," 16mm sound-on-film Kodachrome movie by Merle L. Tobias. HOME MOVIES Film-of-the-Month wins an Award Film Leader and Award Certificate.

The picture is a Tobias production almost in its entirety; he not only did the filming, but also wrote and spoke the narration for the 16mm sound-on-film picture. Musical background was provided by him on a Hammond organ, the Idaho State song providing theme music.

One of the outstanding scenes among the many superb photographic effects is a shot of morning mists rising from the hot springs of the area—shot at 4 a.m. with a lens opening of f/1.4 at 24 f.p.s.

Much of the footage, of course, is devoted to fishing scenes, as angling provided the excuse for the costly trip. Excellent sequences of salmon struggling against the wild rapids, and shots of anglers casting with two hooks on a line—and bringing in two trout at once—are enough to make any fisherman drool.

Another fine scene in which three different subjects, found in most home movies of camping trips, are combined, shows how a little imagination can give continuity and heightened interest. The subjects: a cloud-rimmed sky, a scenic vista, and food cooking over a campfire.

"King-Size" Trout

Mr. Tobias has combined them into one sequence, using a slow pan and narration—although titles would serve the purpose admirably in a silent picture—by commenting that the finest of restaurants can't compete with God's own outdoor cafe with its roof of blue sky flecked with fleecy clouds, its walls of tree-studded hills (and here the camera pans slowly down), and its unbeatable food cooking in the open kitchen (by now the pan has reached the campfire, where king-size trout brown over the flames).

In editing the film, Mr. Tobias first had a black-and-white non-compensated print made, which was used for cutting and editing guidance in preparing the final color film.

The picture was premiered at the Oak Knoll Naval Hospital in Oakland, where it was so well received by the patients that it was called back twice for re-showing. To date, it has had about 30 screenings for charity benefits. As with other films he has made, Tobias makes the picture available without cost, except shipping charges, to recognized charity youth organizations.



Visatone's console model, with its self contained rear-projection screen, is demonstrated by Phil Goldstone.



Table model (above). Visatone and ordinary disk (right).



"VISATONE" IS HERE

8mm pictures and sound contained in a single disc

WOULD YOU like to show your films by simply switching a button—as easily as turning on the radio?

Would you like to add music, dialogue and sound effects to your silent 8mm. movies?

Would you like to dispense with setting up a screen for every showing? Could you do without the threading, handling and rewinding of film?

Before this begins to sound like a pipe dream or a visit to a Wishing Well, let us describe the Visatone player.

It now is going into production, after nine years of experimental work by its inventors Ralph M. Like and Phil Goldstone. The first models will be out next month, but it probably will be some time before they are generally available.

Will the Visatone revolutionize the television, radio and juke-box industries? Will it increase the use of visual aides in education? Will it bring sound movies for the first time to remote hinterlands of the world? Will it lessen the burden of patients in hospitals and other public institutions?

"Yes," is the answer to all these questions, according to the inventors.

How does it work? The sound is on a disc and the pictures are on film. So far, it sounds like a conventional arrangement. But from this point it becomes unique. Fastened to the record is a metal disc, about a quarter of an inch thick, containing the film.

The combined sound-and-picture record looks like an ordinary 12-inch phonograph record, except that it is a little thicker. The film is inside, but unseen. The picture comes out through an opening in the disc.

To play it, the record is placed on the Visatone like an ordinary phonograph record. Press a button, and not only music but also a movie comes out.

Economy is part of the design. The film cost is halved by operating at 12 frames per second. (Normal sound speed is 24 f.p.s) The sound disc is semi-micro groove, operating at 40 revolutions per minute. This is about half the normal 78 r.p.m. of your conventional phonograph.

The film size is 7 millimeters, but standard 8mm. film can be used satisfactorily. The film moves in an endless belt so no rewinding is necessary. It's always ready to play.

Owners of 16 mm. cameras will not be able to show their film in a Visatone, unless they first have 8mm. copies made.

By having a record cut, dialogue and sound effects can be added to make a sound film out of a silent movie. Synchronization of the sound, once set, remains constant.

The first Visatones will sell for about $150 (for a table model with external screen), and $250 for a console. Records will sell for about $3.50 (black and white) and $5.50 in color. Each record

• *Continued on Page 155*



Ralph M. Like, inventor of the Visatone, shows some of the 1,000 parts.



Portable model can be carried around by salesmen and educators to show before small audiences.





Photogenic bridges may owe their interest to natural scenic beauty, as does the one at Multnomah Falls on the Columbia River, left, or to unusual construction, like the 1282-foot covered span over the St. Johns River at Hartland, New Brunswick, above.

Bridges—A Collector's Item

By JOE N. WOODY

Illustrated by Outdoor Photographers League

MANY are the subjects collected on film—houses being built, railroad trains, rivers, highways, waterfalls of the world—and bridges. These last come in all sizes and shapes. They rarely move out of focus or jump around, although when one of them did, an amateur movie maker got the scoop of a lifetime when he filmed the actual collapse.

Some cities are particularly famous for their bridges, like San Francisco or Minneapolis or New York City. But few are the hamlets and villages which do not have at least one fishing stream over which the town's traffic flows.

Now a bridge movie isn't strictly a local shooting affair. It's one of those reels you keep adding to as you travel, with a few feet here and there of interesting structures you happen to meet. Bridges have character and distinctive personalities, too. There are sad, quiet little bridges which span dry gullies. And then there are big ones of cold steel and thick cable holding spans together to pour noisy streams of endless cars, trucks and people into neighboring cities.

The world's longest covered bridge—1282 feet in length—spans the St. Johns River at Hartland, New Brunswick, Canada. But the world's smallest may lie right in someone's own backyard. The cine camera makes collecting more interesting—with any subject.



New angles give a lift to familiar bridges, as they do to other subjects. This shot of Brooklyn Bridge, for example, shows the dowager queen of spans in its relation to the skyline of New York in the background.



Bits of humor, as well as beauty and impressive bulk or pattern, can be found on bridges, as this view of two young anglers shows.

Shooting Movies from the Air

By AGNEW FISHER
Staff Photographer, American Airlines

DON'T envy the aerial photographers who look down on mountain peaks. Anyone can make pictures of the Rockies or the Rio Grande, or the skyline of New York City, IF—

There are a few IF's, but any amateur camera fan should be able to cope with them. The first is IF we keep our eyes open. The trick is to anticipate what's coming up so we can be at the right place at the right time.

A fast shutter isn't necessary. In an airplane there is no sensation of speed. The ground drifts by quite slowly and the clouds seem to just hang there waiting to be photographed.

Even a high-speed lens is unnecessary because there is usually plenty of light up there anyway. On top of an overcast, the clouds are whiter and the sky bluer than anything you have seen before.

The only gadget you'll need is a filter, or maybe a couple of them. A yellow filter will do for many shots, but a red one really brings out the clouds. And it cuts the haze too. With a red filter, use panchromatic film in the camera; orthochromatic film is not sensitive to red.

As a general rule-of-thumb, set the focus at infinity, and, with a fast black-and-white film, expose at f/8 with a yellow filter, or f/5.6 with a red one. This applies to cloud pictures in bright sunlight.

Color shots come out well in the air, too, particularly sunsets. When it's hazy you'll find colors are too blue. A haze filter is recommended for all aerial shots with color film. Wait for a mountain top in clear air, a giant thunderhead billowing up, or a good sunset.

The rules of composition are the same as for earthbound cameras. Get a little foreground, for instance. How? Well, maybe a wing, an engine cowling, or a propeller will fill in a corner and give the picture a jumping-off place. Even if you aren't next to the window, just sit tight and shoot when you are. The big windows of the modern DC-6 and Convair Airliners make it easy

• *Continued on Page 162*





A porthole or a wing helps frame a shot. Mountains near Mt. Whitney (right) and shoreline at Acapulco, Mexico (above) sweep by as plane descends.



Pleasing the eye of your audience is the first step in winning them, whether in a travelogue or drama. From this long shot, cut to a medium, such as on the facing page. In the same manner, a shot of running horses would be followed by mediums and closeups.


21
25







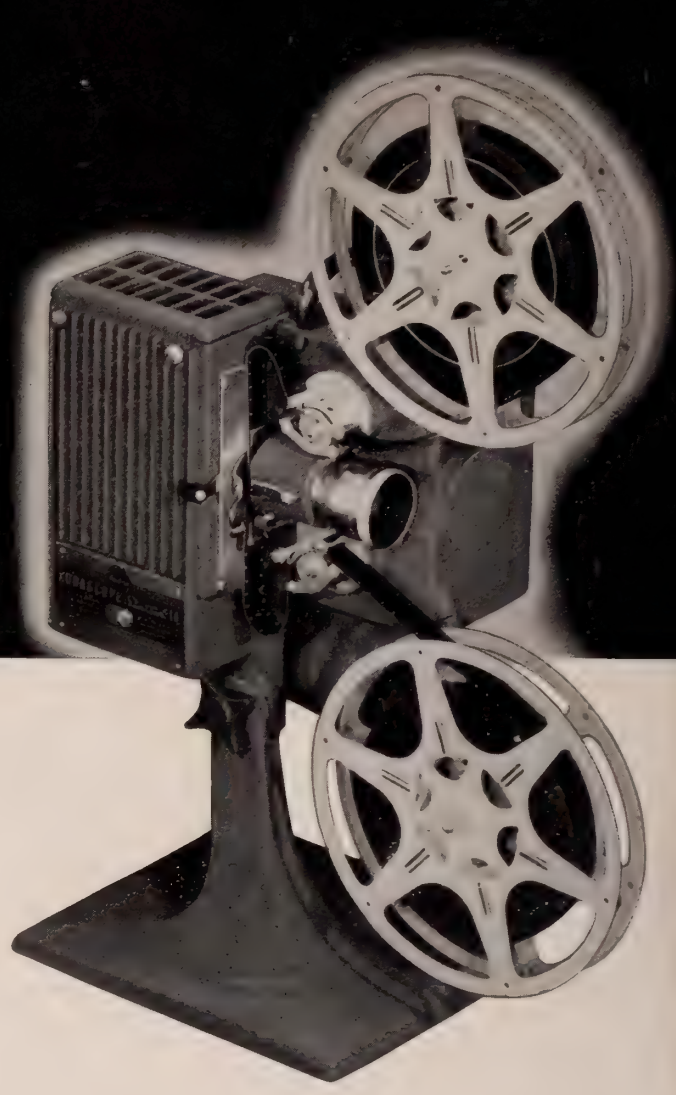
A Day at the Zoo—or how to make model sailboats—many are the scripts waiting to be written and filmed. Details that the unaided eye has neither the time nor ability to grasp are made dramatic in closeups. That's where the camera does itself proud.





Reflections tell a story, whether in the scene of a moving boat, or in stationary towers. This scene can be viewed in any direction; try turning it on each side. The horizontal photos on these pages can be filmed as backgrounds for use as your own movie titles.

Kodascope



Kodascope Sixteen-10 Projector Excellent optical system—fine, fast Kodak 2-inch *f*/1.6 Ektanon Projection Lens and brilliant 750-watt lamp. Accepts other lenses, other lamps (to 1000 watts) for "tailor-made" projection. Easy-action controls . . . handle for cool carrying . . . convenient tilting knob . . . AC-DC operation . . . fast, motor-driven rewind. $147.50. Choice of cases, Standard or double-duty Projecto Case, available as an accessory.

. . . For Superb 16mm.



. . . take corner-to-corner sharpness, for example

✔ Sharp in the center . . .

✔ Sharp in every corner . . .

With a 16mm. Kodascope projector, your screenings are just the way you want them—crisply defined, sharply focused from edge to edge.

This superb, over-all focus is to a large extent the result of the Kodak Field Flattener, a unique optical device integral with the Kodak 2-inch *f*/1.6 Ektanon Projection Lens, standard equipment with all 16mm. Kodascope projectors.

How does it work? Basically, a negative lens thicker at the edges than at the axis, the Field Flattener makes use of the optical principle that passing light through glass increases the distance required for the rays to come into focus. Thus, the Flattener corrects the light rays that form the outer edges of the picture so that they come into the same plane of focus as those forming the center.

You'll see the results on your screen—*better, crisper, more uniform rendition of your movies!*



Projectors

Kodascope Sixteen-20 Projector The same mechanical and optical excellence, the same lens-lamp versatility as Sixteen-10—plus extra ease in use . . . luxury operation. Major controls are conveniently centered on an indirectly illuminated push-button panel. Offers such "extras" as still-picture projection . . . reverse operation . . . Cordomatic power cord. $245, with Standard Carrying Case; $261.50, with Projecto Case.

Motion Picture Showings

Important as it is to the proper projection of 16mm. movies, the field-flattening element that is part of the standard lens regularly supplied with 16mm. Kodascope projectors is but one of many important reasons for making a Kodascope projector *your* projector.

Another is optical versatility—both of the "Sixteens" illustrated above come equipped with 2-inch lenses and 750-watt lamps . . . ideal for average projection conditions. But if you plan to show your movies under unusual conditions—long "throws" in spacious auditoriums, or very short "throws" in small rooms—you can buy your projector "tailored" to your needs with your choice of several other lenses and lamps so that screen areas and brilliance are exactly *right* for the size and seating of your audiences.

All standard and accessory Kodak Projection Lenses are *Lumenized*—ultrahard coated at all glass-air surfaces for better, brighter movies. Whatever your lens-lamp selection, screen results will be unsurpassed.

You'll also like the ease of operating a Kodascope projector—adjustment controls are simple and positive in action . . . conveniently located. Threading is handy, too—sprockets and gate are wide-opening, easily accessible.

Trimly handsome in appearance, rugged in performance, Kodascope projectors are outstanding performers on every count. Better plan to see them soon —at your Kodak dealer's.

"Kodak" is a trade-mark. *Prices are subject to change without notice.*

EASTMAN KODAK COMPANY

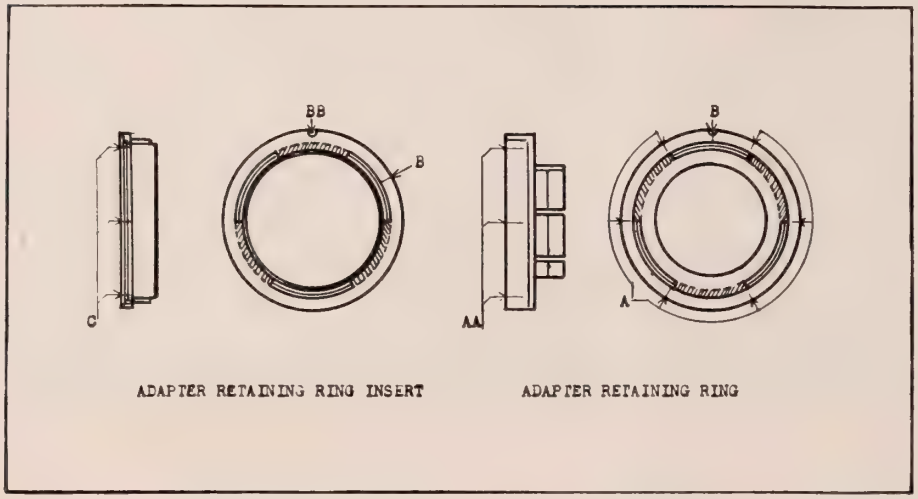
Rochester 4, N. Y.

Kodak

THE CINE

Adapter Ring

Using various combination lens attachments for both movie and still camera, I have a rapid method for interchanging the units by a simple modification to the adapter retaining ring and retaining ring insert. A 60-degree twist tightens or loosens the insert, similar to the action of a bayonet mount, a definite advantage over the two or three turns usually required.



The modification is done by milling down the threads of alternate sectors of both the adapter ring insert and adapter ring so they will clear each other. This is done by: (1) Mark adapter ring into 60-degree sectors "A." (2) Mark edge of adapter ring to correspond with "AA." (3) Screw adapter ring insert into adapter ring. (4) Loosen, turn adapter ring insert to left 60 degrees, mark lines "B." (5) Mark edge of adapter ring insert "C" to correspond with "AA"; the insert is still turned out of ring 60 degrees. (6) Remove insert from retaining ring and mill down threads approximately 62 degrees or by trial until both units clear. (7) Notch "B"—"BB" with a small round file to serve as a guide for placing and removing the insert from the ring.

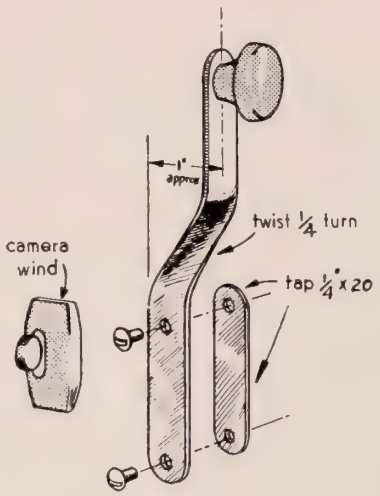
The milling operation can be done with a file or with a small high-speed grinder.—*Joe E. Clark, Moline, Ill.*

Editing Aid

This simple editing aid is equally effective with 8 or 16mm film, requiring only a projector and a few small slips of paper. Run the film through the projector and whenever you come to a place where editing is desired, insert a slip between the film layers on the takeup reel. Put a note on each slip, giving scene number and editing required, such as "S5CO," meaning "Scene 5, Cut Out." As you rewind the reel, each place requiring editing is thus marked for guidance.—*Andrew Kulish, Kildeer, N. D.*

Crank For Camera

By making a crank to fit the winding key of my camera, I was spared the experience of having the spring run down before the action ended. It enables me to wind the camera while shooting. Cut from ½-inch wide metal, ⅛-inch thick, the longer piece should be about



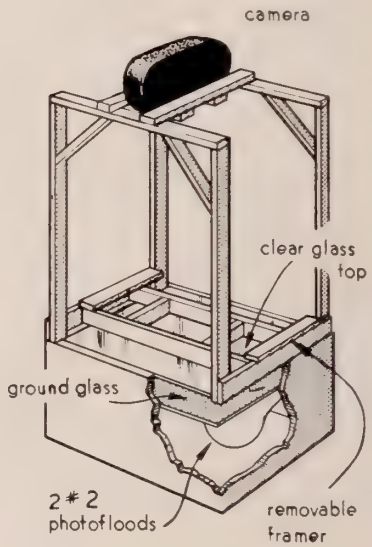
six or seven inches in length; the shorter piece is just long enough to cover the key and provide room for quarter-inch holes at each end, as shown. The knob is a replacement knob for pot covers, obtained at a ten-cent store.—*Louis Potorny, Chicago, Ill.*

Developing Tray

Need a large developing tray for processing movie film? I obtained one of the large trays used for displaying meats at a butcher shop. Most shops are in contact with a source of supply. Frequently a used tray can be obtained.—*H. E. Jackson, Novato, Calif.*

Vertical Titler

I use a homemade titler, as shown, using block letters which I line up on the glass, using the framer to center them and then removing the framer. I use negative film, shoot at f/8 and develop in ordinary paper developer. This



gives me a negative title, requiring no reversing of film, and is quick, easy and accurate. In building the titler, a plumb line dropped from the center of the lens permits accurate placement of the framer.—*Archie Fox, Los Angeles, Calif.*

Sound Synchronization

For those possessing equipment that locks a phonograph turntable or wire recorder in synchronization with a projector, this is a simple method of editing a film so it synchronizes exactly with previously selected music.

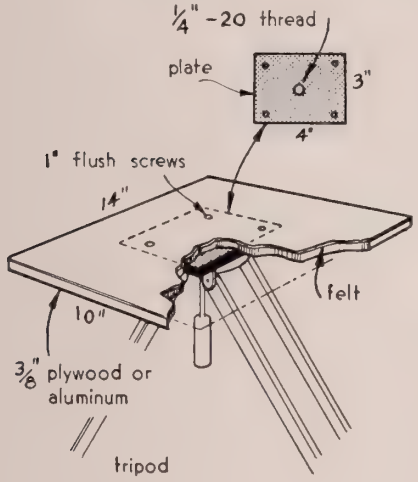
Prepare a length of discarded footage of the same length as the edited film will have and mark it with a starting cue. Run this strip through the synchronized projector as the music is played. With the lens removed, mark the film through the lens hole with a china marking or grease pencil at the important music cues. For complete synchronization, as in a dance sequence, beat out the rhythm of the music in one color grease pencil and then go through again, marking outstanding points in the music with another color. The important step is to edit the movie to correspond to the marked strip. It could also be used for timing the original shooting of the picture.—*L. W. Tregillus, Berkeley, Calif.*

WORKSHOP

Tripod Projector Stand

My tripod does double duty as a projector stand. Materials needed are one piece of plywood or aluminum, 10 x 14 x ⅜ inches; one piece of aluminum, 3 x 4 x ⅜ inches; four one-inch flush bolts with nuts and a 10 x 14-inch piece of felt for covering.

Tap a ¼-inch-20 hole in the small piece of aluminum, then center and



assemble this to the larger piece of aluminum or plywood. Glue the felt to the surface and stain and varnish bottom and sides. This platform can be screwed to most tripods. Because of the weight of the projector, it is necessary to use cord on the tripod legs to prevent them from spreading.—*Fred W. Tullins, Van Nuys, Calif.*

Labelling Films

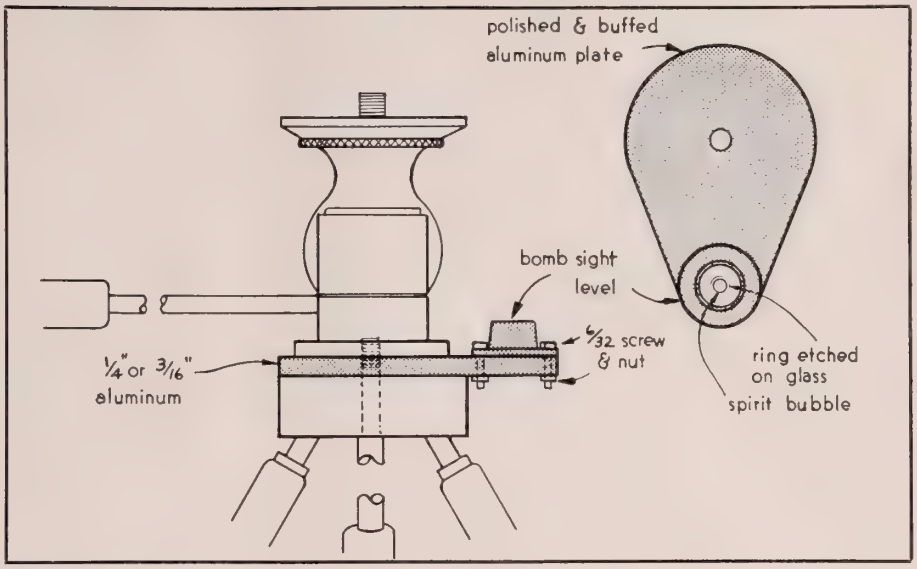
To label films so they can be seen in the semi-darkness of a projection room, I use a length of positive film, a lettering pen and film cement. Letter the label on the emulsion side of the white exposed film, using film cement as the "ink." This makes the emulsion under the cement impervious to developer, and it stays white while the rest of the film turns dead black when developed. To develop, just stuff the film into a bottle of developer; after complete development, wash and dry it.—*R. A. Marquardt, Garfield Heights, Ohio.*

Noise Absorber

Rubber pads, of the type sold in hardware and variety stores, help deaden the sound of noisy projectors when placed under the machine. Particularly effective when music is being played to accompany film. — *Vaughn Wallach, Denver, Colo.*

Pan-Head Leveller

A bomb-sight spirit-level, picked up at a war surplus store, and a small piece of aluminum make a pan-head attachment that indicates when tripod is level. The spirit level is round and small,



and has a circle etched in the center of the round glass. It may be necessary to undercut the pan-head tightening screw a quarter-inch or substitute a longer one, to go through the aluminum plate.—*William G. Cosulas, Las Vegas, Nev.*

Novel Titles

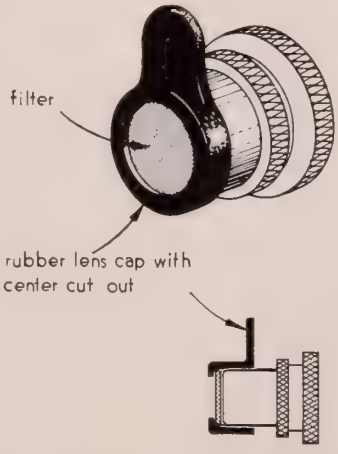
Users of typewriter titlers can get a different-than-usual effect by typing their titles on an ordinary mimeograph stencil, using an area just large enough to fit into the titler when cut out.

Mount the stenciled title on a sheet of ground glass or on a sheet of white paper to diffuse the light, and place a strong light in back of the title. Don't have the light in direct line with title and lens, but slightly to one side so the letters stand out.

If used with color film, the result will be white letters on a blue background. If you use black-and-white film, use the reversal type to give white letters on a dark background. — *Morley Whitman, New York City.*

Filter Holder

An emergency adapter for filters can be made by cutting a hole in a rubber



lens cap, leaving just enough edge to hold the filter against the lens mount. —*Albert W. Godaire, Rock Island, Ill.*

Parallax Correction

Of the many methods for correcting parallax in title-making, I find this method the simplest:

I have a sheet of cardboard the same size as my title area. On it I have a dot, about a quarter-inch in diameter, located at the same distance off center as the distance from the center of my camera lens to the center of the viewfinder. In my case, I use a Bell & Howell Auto 8, on which the center of the viewfinder is 31/64 of an inch above and ⅞ of an inch to the left of the lens center.

In making titles, I place this sheet in the exact area to be occupied by the title area, then line up my camera so the dot is in the center of my viewfinder. I then remove the cardboard and substitute the title.—*Charles H. Fordman, Brooklyn, N. Y.*

Spinning Titles

Not having a phonograph, I use my electric fan to make spinning titles. I print the titles on a cardboard disk which I fasten to the fan blades, after removing the wire guards. I then turn the title so it's upside down and, with my camera upright, shoot enough footage to make it readable when screened. Then I start the fan and shoot a few feet of the spinning title. When my film is processed, I turn it end for end and get the effect of a spinning title that stops in the right position.—*V. J. Harvey, Dallas, Tex.*

SOUND And SILENT FILM LIBRARIES

WHERE TO RENT OR BUY 8mm AND 16mm FILMS

ALABAMA

BIRMINGHAM
Evans Motion Picture Co.
2107 Fifth Ave. North (3)
Wilfred Naylor
1907 Fifth Ave. North (1)

ARIZONA

PHOENIX
Movie Center
706 North First St.

CALIFORNIA

HOLLYWOOD
Camera Craft Film Library
6764 Lexington Avenue
HE 6856
Castle's, Inc.
1529 Vine Street
GL-5101
Hollywood Camera Ex.
1600 Cahuenga Blvd.
HO. 3651
Leader 16mm. Film Library
4336 Sunset Blvd.
LONG BEACH
Tate Camera Shop
2819 East Anaheim St.
LOS ANGELES
Films Incorporated
1709 West Eighth St.
SAN BERNARDINO
Valley Film Library
1657 E. Street
SAN FRANCISCO
Brooks Cameras
56 Kearny Street
SANTA ANA
Frank's Cameras
407½ N. Broadway
Phone 3508

FLORIDA

PENSACOLA
Imperial Motion Picture Co.
401 N. 6th St.

ILLINOIS

CHICAGO
Films Incorporated
64 East Lake St.
Ideal Pictures Corp.
28-34 East Eighth St.

INDIANA

FORT WAYNE
A & I Leather & Camera Shop
814 So. Calhoun St.
ANthony 5208 or 5209

KANSAS

HUTCHINSON
Don E. Reger Film Rental Library
Box 864, 5½ W. Sherman

MARYLAND

BALTIMORE
Lewy Studios
853 North Eutaw St. at Biddle
Stark Films
537 North Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
208 Newbury St., Dept. HM
Frank Lane & Co.
5 Little Bldg.
Stanley-Winthrop's, Inc.
20 Shawmut Street (16)
Wholesome Film Service, Inc.
20 Melrose St.
BROCKTON
Iris Pharmacy
238 Main St.

NEW JERSEY

NEWARK
Academy Camera Exchange
17 Academy Street (2)
MI-2-5268
Lincoln Film and Camera Service, Inc.
69 Lincoln Park.
PASSAIC
The No-Wat-Ka Co.
257 Main Ave.
ROSELLE PARK
Union County Film Service
130 Chestnut St.

NEW YORK

ALBANY
Hallenbeck & Riley
558-562 Broadway
BROOKLYN
Better Films
742 New Lots Ave.
Reed & Reed Distributors, Inc.
7508 Third Ave. (9)
NEW YORK CITY
Commonwealth Pictures Corp.
729 Seventh Ave.
Films Incorporated
330 West 42nd St.
Haber & Fink, Inc.
12-14 Warren St.
Institutional Cinema Service, Inc.
1560 Broadway (19)
King Coles Sound Service
340 Third Ave. (Zone 10)
Mogull's Films & Camera Exchange, Inc.
55 West 48th St. (Radio City)
National Cinema Service
69 Dey St.
Nu Art Films, Inc.
145 West 45th St.
YONKERS
Ideal Motion Picture Service
371 St. Johns Avenue (4)

OHIO

CLEVELAND
Sunray Films, Inc.
Film Bldg., 2108 Payne Ave.
DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND
Films Incorporated
314 S.W. Ninth Ave.

PENNSYLVANIA

ALLENTOWN
Commercial and Home Movie Service
727-729 West 19th St.
PHILADELPHIA
Ted Kruger
3145 N. Broad St.
READING
Hollywood Film Service
116 No. 9th Street

RHODE ISLAND

PROVIDENCE
Samson's Picture Service
35 Portland St. (7)

TENNESSEE

CHATTANOOGA
Grady Young Pictures,
837 McCallie Avenue

WISCONSIN

MILWAUKEE
Movie Mart
4518 West Burleigh St.
Phone: Hilltop 1509
KENOSHA
Cairo Home Movies
5815 Eleventh Avenue

MANY DEALERS LISTED ABOVE RENT PROJECTORS AND SCREENS; ALSO HAVE COMPETENT PROJECTOR OPERATORS AVAILABLE

• *Continued from Page 126*

"The Secret Garden"

ing the dream set entirely in grays. All the room furnishings were gray; Miss Livingston's hair, dress, make-up—even lips—were gray or black. Then the seven major vices—seven lovely girls (blondes, redheads, brunettes) dressed in vivid colors—come into the gray scene. The entire sequence, of course, was shot in color, the trick being merely to plan the props so the first sequences have no bright colors in them.

KNOCK ON ANY DOOR — Columbia Pictures— Produced by Nicholas Ray. Director of photography, Burnett Guffey. Art director, Robert Peterson. Film editor, Viola Lawrence. Sound engineer, Frank Goodwin. Starring Humphrey Bogart and introducing John Derek.

Watch the psychological use of shadows in mystery and western pictures or in any story where there is suspense. It is an old trick of many western pictures to put the face of the killer in the shadow of his ten-gallon hat, so he remains a menacing mystery as long as possible. Since childhood most of us have been afraid of a face we can't identify in the dark, thus the killer in shadow holds more terror and suspense.

Shadows are used in geography shots to establish a mood or identify a setting. In "Knock on Any Door" shadows are used to identify the locale. In a scene where Bogart talks to a baby-faced killer, the shadows falling across his face and on the wall are those of prison bars. Immediately the locale is established; the scene is heavy with suspense. Lighting tricks like these can easily be used by home moviemakers.

COMMAND DECISION — MGM — Directed by Sam Wood. Produced by Sidney Franklin. Director of Photography, Harold Rosson. Film Editor, Harold F. Kress. Special effects, Warren Newcombe. Starring Clark Gable, Walter Pidgeon, Brian Donlevy.

Good editing carries the audience easily and smoothly through a complicated plot. To improve your own editing, watch the principle of uniformity.

First, establish the scene with a "master" shot which is also called a geography or long shot. Don't go immediately to a closeup, but instead cut to a group shot. Then you are ready for the individual CU. It is usually better to have more than one CU, but be sure the individual closeups are parallel or symmetrical. It is very confusing to an audience if the closeup of one character is larger than the closeup of the person with whom he is talking. When a sequence is finished, pan or dissolve out to go to another sequence. This is a motion shot which takes the audience along to the next scene.

These shots from "Command Decision" show how to arrange and plan to take two closeups. The correct way shows individual closeups of Clark Gable and Walter Pidgeon which are parallel —which establishes that they are in the same scene. Careful attention to this sort of detail maintains unity and clarity in a film story.

What is Color Temperature?

WHAT IS COLOR temperature and how does it apply in color photography?

Broadly speaking, the "color temperature" of a light source is a way of describing the color of the light which it radiates. The reason the word "temperature" creeps in is not difficult to comprehend. Those who have seen a village blacksmith at work will recall that when he heated a horseshoe in the glowing coals of the forge, the rising temperature of the iron made it first glow with a dull red, then a bright red, orange and yellow, until finally, if he worked the bellows energetically enough, it became "white hot."

As the temperature rose the color of the light given off changed, and each color corresponded to a certain temperature. There, in a nutshell, is the idea of "color temperature."

Listed on this page are the results of a number of readings taken over a period of years. These concrete examples enable us to visualize the color represented by any Kelvin color temperature which we are likely to read about or encounter.

"What has all this got to do with my picture taking," the reader might say, "and what am I supposed to do about it?"

Daylight Varies In Color

To express the color of radiated light in a convenient way, the scientist assumes a theoretical "black body" and computes the exact character of the radiation which this black body will give off when heated to any temperature.

The temperature, incidentally, is not measured in the same scale as that on the bathroom thermometer, but in degrees Kelvin which starts at Absolute Zero.

Hence when a tungsten lamp is listed at "3200 K" it simply means that its light matches that which would be given off by a black body heated to 3,200 degrees Kelvin.

The most important illuminant is, naturally, sunlight. Daylight is not, strictly speaking, white, but as it is the light by which man has seen color for thousands of years, the appearance of objects in daylight is universally accepted as being the "normal" appearance, and other sources of light are "colored" insofar as they depart from the quality of daylight.

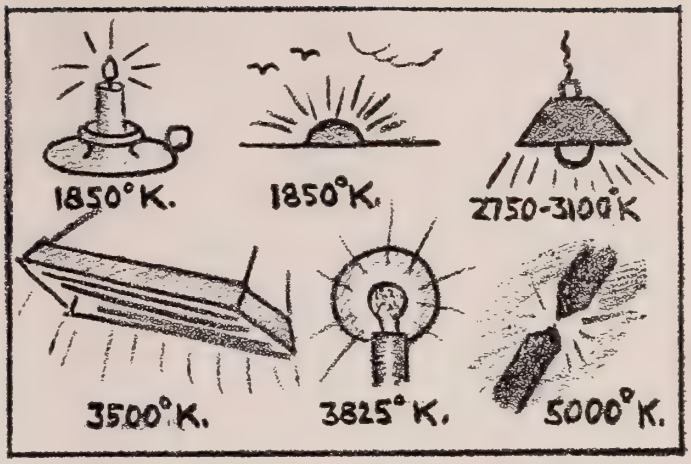
Within considerable limits, however, daylight varies in color. It varies from season to season and from hour to hour during the day. It varies in different latitudes. The difference in the appearance of a brightly colored object under these various kinds of daylight might not be remarked, but the apparent color of a sheet of white paper, for instance, will be noticeably different, if observed closely.

Artificial light also varies considerably. Tungsten light is much yellower than daylight, arclight is much bluer; photoflood lamps are whiter than ordinary tungsten.

There also are differences encountered in similar light sources. Photofloods change their color with age and voltage variations. Daylight alters constantly. Since the manufacturer cannot be expected to put out an emulsion for each possible set of conditions, corrective filters must often be used to bring the taking light to a certain standard color—that for which the film is balanced.

Two instruments which measure color temperature directly are the Harrison & Harrison

• *Continued on Page 161*

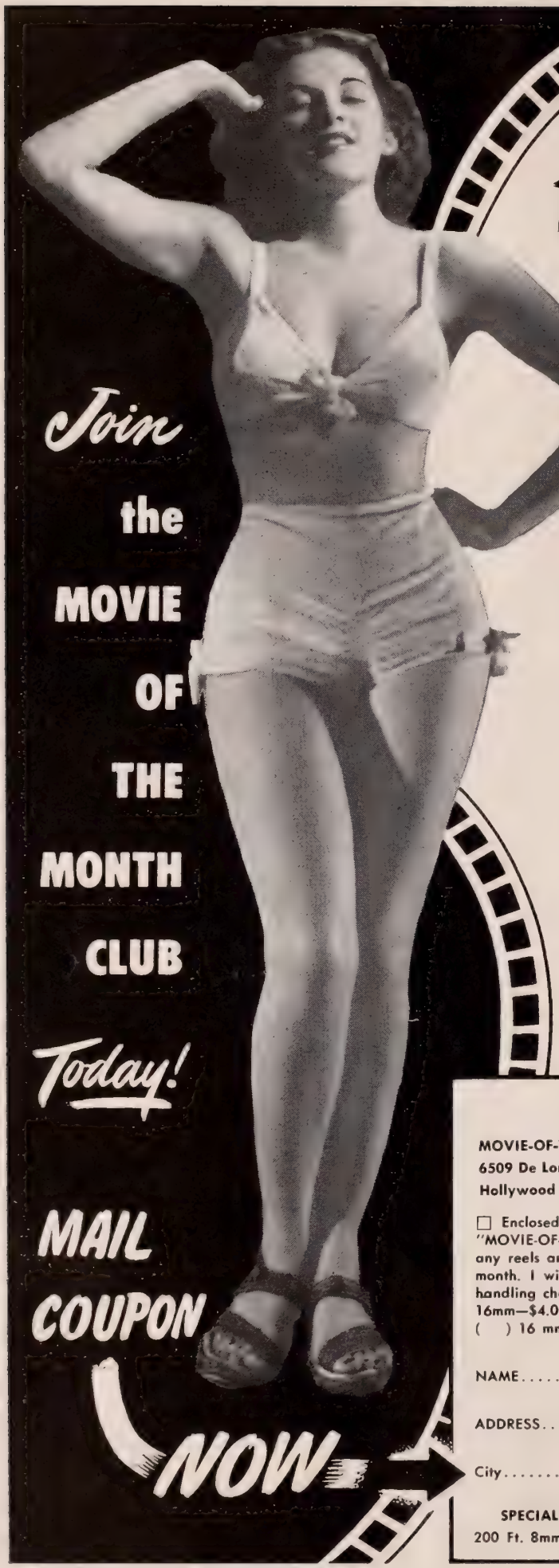


The color temperature of light sources varies greatly. A candle's flame measure about 1,850 degrees Kelvin, which is about the same color as the light of the rising sun. A mazda lamp is 2,750 to 2,100. A carbon arc is 5,000.

COLOR TEMPERATURE OF VARIOUS LIGHT SOURCES

Source	*Degrees Kelvin*
Iron glowing barely perceptible, dull red	800
Candle flame	1,850
Sunrise	1,850
Vacuum tungsten filament lamps	2,400-2,650
Sunlight half hour after sunrise	2,400-2,650
Gas filled tungsten filament lamps	2,750-3,100
Sunlight 40 minutes after sunrise	2,750-3,100
Projection type lamp, 500W	3,190
Photofloods and C. P. lamps	3,380-3,450
White fluorescent lamps	3,500
Sunlight one hour after sunrise	3,500
Tungsten daylight lamp, 150 W	3,650
Photoflash, average	3,825
Tungsten daylight lamp, 400 W	4,000
Sunlight 90 minutes after sunrise	4,000
Sunlight two hours after sunrise	4,400
One white and one daylight fluorescent	4,550
Sunlight at 4:30 p. m.	4,750
Direct sunlight, early or late in a winter day	5,000 or less
Sunlight at 3:30 p. m.	5,000
Daylight photoflood	5,000
White flame carbon arc	5,000
Two daylight and one white fluorescent	5,050
Average noon sun	5,250
Three daylight and one white fluorescent	5,300
Mean noon sunlight, Washington, D. C.	5,400
Four daylight and one white fluorescent	5,550
Direct sunlight, about noon, midsummer	5,800
Blue coated photoflash	6,000-7,000
Sunlight plus light from clear sky, noon	6,500
Daylight fluorescent lamp	6,500
Light from totally overcast sky	6,800
Uniformly overcast sky	7,000
Light from hazy or smoky sky	7,500-8,400
Blue sky	11,000
Light from clear blue sky	12,000-27,000
Blue sky with thin white clouds	13,000
Blue northwest sky	19,000

Adapted from "How to Expose Ansco Color Film" by Lars Moen, Ver Halen Publications, Los Angeles, $3.00



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NAME.....

ADDRESS.....

City.....ZONE.....STATE.....

SPECIAL PRICES TO CLUB MEMBERS ON LONGER REELS, FOR EXAMPLE:
200 Ft. 8mm. only.....$5.00 3 Musicals on a reel, only.....$12.50



Indoor filming calls for careful choice of field of action. Shoot closeups and medium shots of everyday activities showing children and grownups as they really are.



Lighting equipment is not complicated. It isn't necessary to light more than a corner of the room. The main light is placed near the camera.

INVITE YOUR CAMERA INDOORS

A few lights, and any part of the house becomes a film studio

ILLUSTRATED BY GEORGE JEWELL BAKER

MOST home movie making is done with the idea of presenting people doing everyday things. As much of our lives is spent indoors, it's difficult to do justice to a majority of film topics without including a few indoor scenes.

Is shooting indoors just as easy as outdoors? Easier, in one sense, because we're not dependent on the vagaries of sun, clouds and time of day. We are ready to shoot, without waiting for weather, any time we set up our lights. And any place, too.

There is one limitation. We don't expect to have enough lamps to illuminate more than one room, or part of one, at a time. This is no hardship, however, because we expect to shoot mostly closeups, anyway. And we plan our shots to occur in one or two spots. No use wasting a lot of time moving lights back and forth.

Are these lights expensive? Three or four photo floods are 34c each. These can be operated in ordinary desk or bridge lamp standards, but for greater efficiency they should have reflectors which are $3.50 and up.

Highly convenient reflector-flood lamps ($1.20) have reflectors built right into the lamp.

A lamp standard which fits right on the camera and holds four lamps is recommended especially for beginners. With this, the lights always are right next to the camera and can't go wrong.

It is especially useful in color shooting, providing simple front lighting.

With black and white film we can put one of the lights to one side. It will illuminate the background or hair as in the scene of the little girl, above, playing with her dolls. The side light highlights her hair. It also illuminates the shadow areas.

What film and exposure? For black and white filming, any fast panchromatic film will do. In color, the only film balanced for photoflood illumination is Kodachrome, Type A.

The problem of exposure is simple. It depends on the distance of the main light. The camera distance does not matter. A table of recommended exposure at different lamp distances comes with each roll of Kodachrome. A Kodaguide (25c) also is helpful.

Color lighting should be flat front-lighting. This eliminates areas of shadow. It is the old-fashioned sun-behind-you lighting method.

We use our photofloods in groups of two or more in order to get enough light on the subject, as color film is slower than black and white.

It is a good idea to plan each scene in advance. If it's a doll house sequence, for example, we select a suitable corner of the room, and set up the camera and lights before our subject, the little girl in this case, makes her entrance.

Measure the distance to the main light. Use the Kodaguide, or other reference, to give the correct aperture for the particular setup used.

The photofloods are turned on one at a time to give us a chance to get used to them.

Shoot closeups from different angles. Take one shot through a door or window of the doll house. Also take a long or medium shot which will establish the general scene in the mind of the audience. Average shots are about 10 seconds long. They can be spliced and edited into correct order later on.

A few sequences taken indoors and added to your outdoor footage, can do a great deal to round out and complete a film story.

Wrong way to light an indoor scene. Main lights are too low, resulting in harsh shadows. Back light glares into the camera, which is too high.



EVEN light for 'em all?



Your answer is

G-E reflector PHOTOSPOTS



RSP-2
$1.20
EACH
plus tax

Here's why: As the 3 youngsters climb the stairs, you'll have a deeper "field of light" . . . more even lighting all the way up . . . and better pictures. Because G-E Reflector Photospots pack a punch that gives you the same light and coverage as the RFL-2 . . . *at 3 times the distance.* Used closer, their narrow beam is grand for "spot" effects. Get a pair and try 'em in Triangle Lighting for better movies.



Remember...for any photographic purpose

G-E LAMPS

GENERAL ELECTRIC

Product News

Chemical Standards

Standards for 24 chemicals of "photographic grade" have been approved by the American Standards Association, and work on 28 additional standards in this field is continuing. Included are developing agents, alkalies, sulfites, restrainers and antifoggants, fixing agents, acids, hardeners and miscellaneous chemicals. Requirements for motion picture processing were taken into consideration. Copies of the 24 standards are 25 cents each from American Standards Association, 70 E. 45th St., New York City 17.

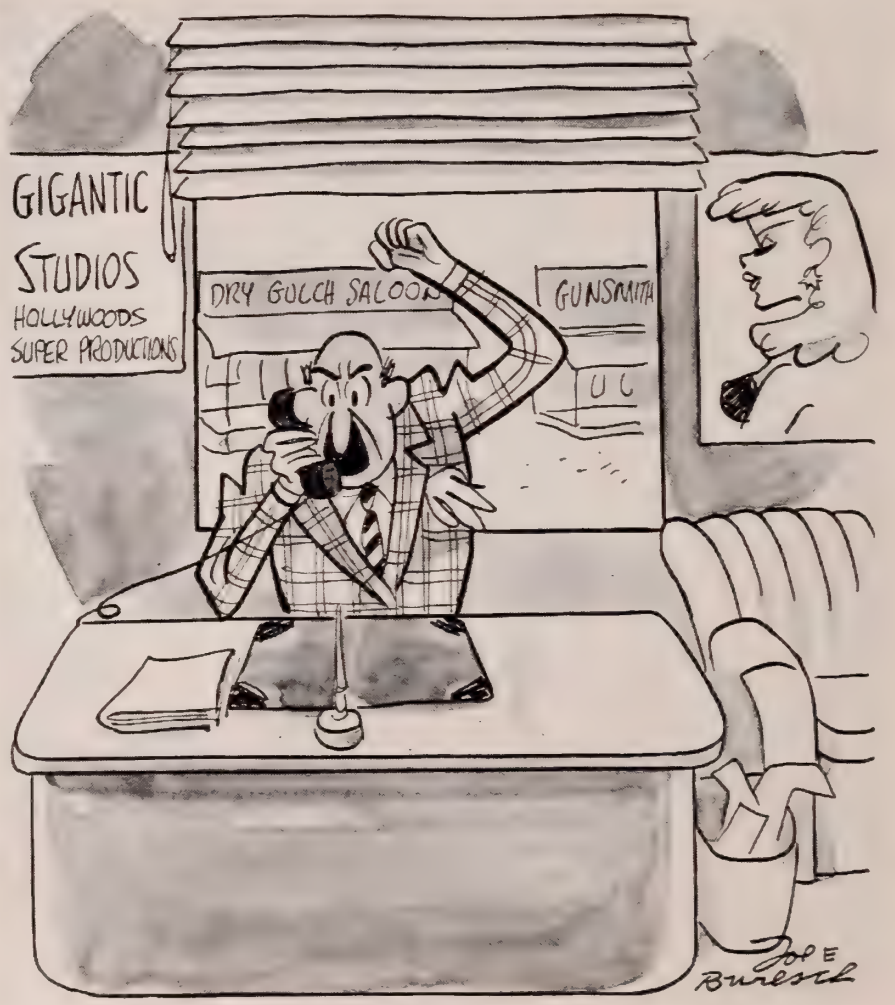
Dual Turntable

Movie-Mite Corp, dual turntable has an unsusual design which permits use of turntables at outer corners of the unit when in playing position and extreme compactness when being carried. Turntables are removable and are stored in the base, together with several 10-inch records. Total weight, 16 pounds; measurements, 15½ x 7¾ x 11½ inches. Price, $59.50.



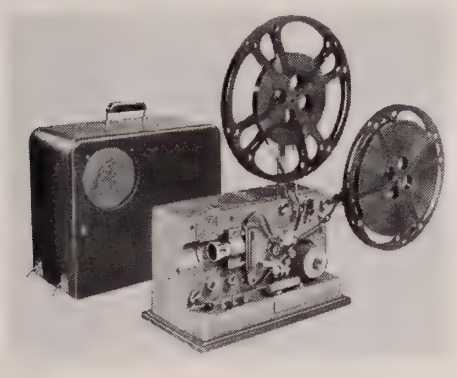
Sound Projector

New model 10A Forway 16mm sound projector ($345) includes many features, including clarity of tone by use of full 10-watt undistorted output at 1000 cycles. An exclusive feature prevents film from being mangled if loop



"For the last time, Mr. Bush — we can't loan you Jane Russell for any home movies!"

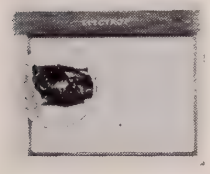
is lost during projection and permits readjustment of loop while machine is in operation. Hand-polished stainless steel gate and pressure shoe. Simple rewind mechanism is featured, as is unique body design that permits entire casing to be lifted away by removal of two hand screws, for easy servicing. Other features



include a gear-driven mechanism, f/1.6 coated lens, optional 750 or 1000-watt projection lamp, and either sound or silent film speeds.

Electrol Screen

Da-Lite Screen Company's Electrol now is available in standard sizes up to 20x20 feet. All sizes are permanently installed units, with electric control.



Carry-All Bag

Versatile gadget bag, the Apex Carry-All No. 650, ($6.95) marketed by Apex Case, Inc., 253 Court St., Brooklyn 2, N.Y., is made of Vinyl plastic, water repellant and scratchproof. Size is 9 x 12 x 4½ inches. Special inner pockets hold camera and equipment. Outside pocket provides extra room. Both sections have zipper closures.

Base-Lock Type

William A. Force & Co., Inc., 64 White St., New York City, has taken over distribution for Base-Lock Interchangeable Rubber Type. It is a patented type which locks firmly to a base in dove-tail fashion. Type can be used on

MOVIE FILM SPECIAL

8 mm 25 Ft. Dbl. 8 mm		16 mm 100 Ft. 16mm
$1.35	Weston 6	$2.95
1.50	Weston 12	3.25
1.89	Weston 24	4.90
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Your screen is the final test of the quality of a ciné lens. Here is where the results of your hours with your camera are revealed. Will you experience the dull feeling of disappointment or an exhilarating thrill of successful achievement? Unquestionably, the answer will be the latter if you

kern-paillard ciné lenses

work with Kern-Paillard Ciné Lenses. For these are lenses of unerring accuracy, precision crafted for maximum performance.

The men who produce Kern-Paillard Ciné Lenses are devoted to the ideal of perfection. It is a devotion that has its roots in a land where craftsmanship is legendary. As a consequence, Kern-Paillard Lenses are unsurpassed. They are matched in design, matched in production, matched in exposure and color balance — you can swing from one to the other while using the same diaphragm. *The Switar 1" f:1.4, the Yvar 3" f:2.5 and the Yvar 15mm f:2.8* are available for many 8mm and 16mm cameras. Sooner or later you'll own them — why wait?

The SWITAR 1" f:1.4

Universally recognized as the best 25mm (1") lens. Coated for high transmission, low internal reflection and added snap, the Switar opens up new fields in film-making. It features the new Kern depth-of-field scale, a unique calibration that shows depth of sharp focus at a glance.

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Ask your dealer for Kern-Paillard Lenses, or write for literature.

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AS EASY TO READ as a watch... and AS ACCURATE AS Naval Observatory Time...

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INCIDENT LIGHT EXPOSURE METER

with the amazing photosphere*



ONLY the Norwood Director features the amazing PHOTOSPHERE – the 3-dimensional light collector and integrator which gathers and distributes directly to the photoelectric cell ALL of the incident light illuminating the camera side of the subject.

Anybody – yes, anybody – can get excellent results the first time with a Norwood Director. No tilting, guessing, compensating. You merely point the PHOTOSPHERE at the camera, line up the dial with the needle, and you read the exposure directly, easily, accurately. And it's versatile – for black-and-white, color, stills or movies. **$29.95**, plus tax, complete with leatherette covered, gold stamped, plush-lined steel carrying case, neck cord, instruction manual, ASA indexes, registration-guarantee card and calibration certificate.

*Reg. U.S. Pat. Off.

At your dealer's, or write for free, illustrated booklet, "Correct Exposure Determination."



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Give your movie and slide titles the glamorous Hollywood Touch with VARIETY TITLES. No Pins! No Glue! Just press letters onto background. Infinite variety of effects. Kit, 444 characters 6 colored backgrounds $6.45 Sample Kit $1.50 (100 characters.) Send check or money order. No C.O.D.'s. Write Dept. H

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POWERFUL 5½ inch Coated (138mm) F-3.5

TELE-LENSES in our focusing "C" mounts for Bolex, Victor, B&H, Revere, Keystone, etc. 16mm cameras. Lens elements made to rigid AAF specifications. Perfect for nature, hunting, sports, etc. movies. Gives extreme magnification. Mailed insured with metal dust cap**$39.50**

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Will give very wide-angle. Brand new.

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Write for list.
2231 Barry Avenue Los Angeles 25, Calif.

flat or curved mounts for either hand or press use, and is available in 35 different sizes.

Wire Recorder

Baco Accessories Co., 5338 Hollywood, Calif., has added the Webster-Chicago wire recorder Model 80, a self-



contained sound recording and playback instrument, taking up to an hour of sound on wire. Sound can be retained permanently or erased and the wire used over.

Transcription Player

A new lightweight universal transcription player, weighing 10 pounds and playing standard and long-playing micro-groove records as well as transcriptions, is announced by Califone Corp., 1041 N. Sycamore St., Hollywood, Cal. A unique wrist-action pickup arm,



with two needles on a reversible head, assures proper needle point and pressure for either type of record of transcriptions. Micro-groove turntable prevents "wow," slippage and rumble; speeds of 33⅓ and 78 r.p.m. are provided, and player will take up to 16-inch transcriptions. Several models are available, with prices from $64.50.

Ideal Buys Plants

Ideal Film & Supply Co., Inc., New York, has purchased the color photofinishing plant of Technifinish, Rochester, and the photographic coating alleys and equipment of the Kryptar Corp., Rochester. Ideal will specialize in the manufacture of color films for both movie and still photography, in both amateur and professional fields. Kryptar Corp. was formed to manufacture photographic films and paper and Technifinish is one of the largest commercial color photofinishing labs in the world. It was reported that an investment of $3,900,000 was made by the Mellon and Whitney interests to organize this company.

Ideal will move its executive offices to a six-story building at 243 W. 55th St., New York.

Nash Color Labs

Nash Color Laboratories, 5810 Bergenline Ave., West New York, N.J., has expanded its operations into the entertainment and educational fields. Advanced new technical equipment and facilities enables the firm to handle all

types of color processing of films, slides and prints.

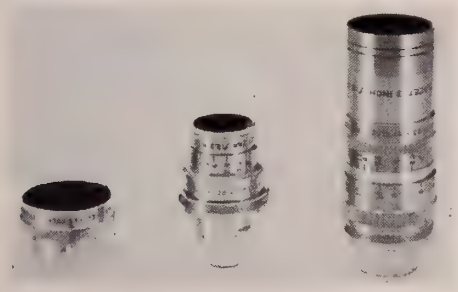
Title Letters

Movietype consists of complete alphabets printed on a transparent base, precut and with an adhesive that will hold on any surface. Letters are mounted on a stiff backing card from which they peel off easily for transfer to the desired background. Capital letters, numerals and punctuation marks are included, with most-used letters supplied in additional quantities. Each kit ($2.95) contains a set of white letters and one of black, a total of 1,862 characters, plus a sheet of clear acetate for superimposition and four sheets of colored background paper. Letters are ¼-inch high. Made by Notogravure, Inc., 139 W. 22nd St., New York City 11.



Elgeet Lenses

Two coated lenses for Eastman Kodak movie cameras are announced by Elgeet Optical Co. The 7mm f/2.5 wide-angle lens fits directly on Eastman Kodak Model 90 8mm camera by means of an Elgeet adapter. It is a 6-element lens of high optical correction with short focal length and large field, covering four times the area of a ½-inch lens. A knurled filter ring which accommodates a standard 21.5mm filter disc is provided.



The Elgeet 3-inch f/2.9 telephoto lens is designed to fit directly on 8 or 16mm Kodak magazine cameras and 16mm Kodak Model K and Cine-Special. Besides high magnification, it has common index line for focusing scale and diaphragm scale to simplify operation. This index line can also be oriented to any of four postions for easy reading and settings. Lens accommodates series V filters under the hood.

Prices: wide-angle lens, $47.55; telephoto, $64.30; interchangeable lens adapter for Kodak magazine cameras, $6.95, tax included.

Baia Cuts Prices

Baia Motion Picture Engineering, Inc., reduced prices on Movie-Action editors are: 8mm editor, complete, $42.50; 8mm viewer, $32.50; splicer, $5.95; rewinds, $4.95; base, $33.75; 16mm editor, complete, $59.50; 16mm viewer, $39.95.

"PROFESSIONAL JUNIOR" CAMERA EQUIPMENT

Interchangeable - Removable Head Tripods

FRICTION TYPE

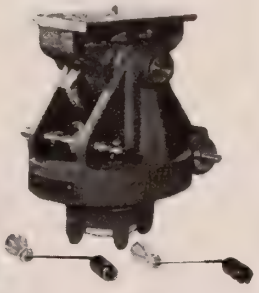
Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazine; and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.





GEAR DRIVE

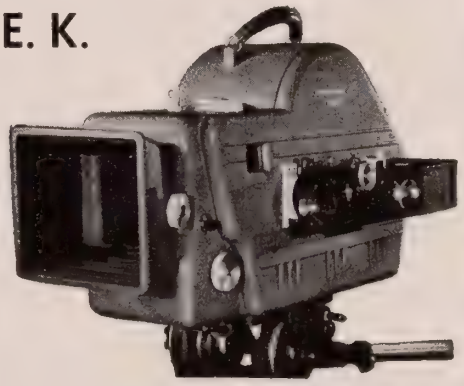
The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.



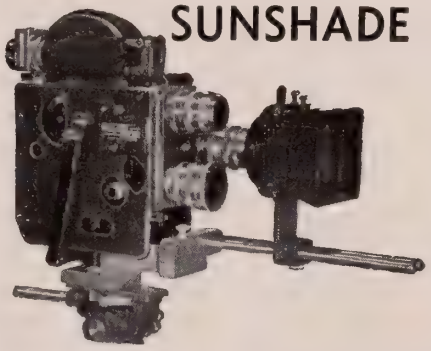
STANDARD TRIPOD BASE AND COLLAPSIBLE ADJUSTABLE METAL TRIANGLE

BLIMP for 16mm. E. K. CINE SPECIAL

This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.



SUNSHADE & FILTER HOLDER COMBINATION



For use with Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2½" Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of various size filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

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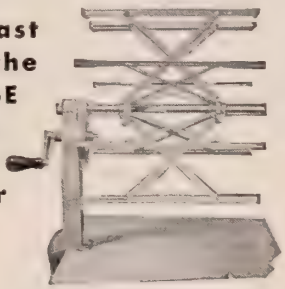
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✔ DEVELOP
✔ PROJECT

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With the Morse G-3 Daylight Developing Tank, reversal or positive motion picture film can be processed quickly and economically at home. From filming to projection is a matter of hours with this compact, efficient unit. A darkroom or changing bag is necessary only for loading the G-3 reels and placing them in the tank. Thereafter, all developing operations are performed in daylight — speedily and safely. The stainless steel film reels accommodate up to 100 feet of Double 8 m.m., 16 m.m. or 35 m.m. film — adjust to either size by a turn of the top flange.

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This simple, portable unit dries from 5′ to 50′ of 16 m.m. film, or its equivalent, in about 10 minutes. Centrifugal motion effectively removes all water without harming the emulsion or leaving water spots. Reel is collapsible and removable for storage or carrying. The M-30 Dryer and G-3 Developer belong in every miniature film fan's equipment.

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STUDIO LIGHTS - WRINGERS
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New Films

Latest 8mm. and 16mm. Silent and Sound Commercial Releases

Kitchen Mechanics

Abbott and Costello, perennial favorites, star in a new Castle Films comedy described as a "pots-and-pans panic with plenty of dough and molasses for a rich recipe of laughs." Titled "Kitchen Mechanics," it is available from photo dealers in two 8mm editions and three 16mm editions, including one with sound.

A Boy and His Prayers

Produced to fill the need of churches for modern Christian life stories, the first three in a series of 24 religious teaching pictures are being released by Family Films, Inc., 6047 Hollywood Blvd., Hollywood, Calif. Included are "A Boy and His Prayers," "Unto Thyself Be True" and "Yesterday, Today and Forever." These are 16mm sound.

Wheels A-Rolling

First non-theatrical release of "Wheels A-Rolling," film on the 1948 Chicago Railroad Fair, is announced by John Ott Films, 730 Elm St., Winnetka, Ill. The picture is available in 16mm sound and color, 16mm black and white, and 8mm black and white. The sound version features the original narrators and symphony orchestra of the Chicago pageant.

Johnny at the Fair

Children will appreciate "Johnny at the Fair," new Sterling Films release which includes such famous persons in its cast as Olsen and Johnson, Joe Louis, and Barbara Ann Scott, world's champion figure skater. Plot revolves around Johnny, who gets lost at the Canadian Exhibition but is taken in tow by famed personalities. Available in 8mm silent, and 16mm sound or silent.

Truman Inauguration

Inauguration of President Truman and the many activities surrounding that event are covered in this Castle Films release, available in 16mm sound only. Included are the swearing in of The President by Chief Justice Vinson, the sky armadas, the 7-mile-long parade and other activities.

Sherman Plan, Inc., also is readying "The Inaugural Story," sound and color film on the inauguration.

Post Catalog

Post Pictures Corporation's 1949 catalog of 16 mm sound films contains 88 pages and includes its new Monogram program of 36 films. Available from Post, 115 W. 45th St., New York.

United-World Films

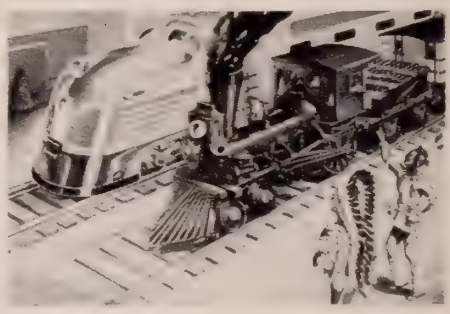
Releases of three major Hollywood studio productions, announced by United-World Films, include "The Spoilers,"



Kitchen Mechanics



A Boy and His Prayers



Wheels A-Rolling



Johnny at the Fair

with Marlene Dietrich, John Wayne and Randolph Scott; "Follow the Band," with Frances Langford, Leo Carrillo, Robert Mitchum and Leon Errol; and "Bombay Clipper," with William Gargan, Irene Hervey and Maria Montez. All are 16mm sound.

New Film Library

Opening of a new library of 16mm sound films in New York is announced by the Princeton Film Center, 625 Madison Avenue.

Questions and Answers

Diopter Ratings

Q—The camera stores don't know what I mean when I ask for a certain diopter lens for title filming. They call their auxiliary lenses No. 1, No. 2, etc. How can I tell if these are the right diopter?—G. W. Hann, Sr., Grand Rapids, Mich.

A—Diopter rating of lenses refers to the distance at which they are in focus, one diopter equalling 40 inches, two diopters 20 inches, etc. If the lenses your camera store calls Nos. 1, 2, 3, etc., are Kodak Porta Lenses, these numbers do refer to the diopter rating. Also, any optician can sell you a lens of any desired diopter. Dime-store spectacles have small labels bearing figures such as 2.5/16, meaning a 2½ diopter lens in focus at 16 inches.

Waxing Solution

Q—In making a waxing solution, how many ounces of carbon tetrachloride should be used for the marble-sized lump of carnauba wax recommended?—Walter F. Greve, Cleveland, Ohio.

A—The waxing solution for films is made by dissolving the marble-sized lump of wax in one pint of carbon tet. If used with Kodachrome film, be sure to get a good technical grade of carbon tet, as some commercial grades contain impurities which might harm the film dyes.

Parallax

Q—In building a titler, how can I determine at what level and distance to place my camera so it will be centered with the title board?—John Suter, Okmulgee, Okla.

A—Distance from camera to title board does not affect centering. To correct parallax, determine the distance from center of lens to center of viewfinder and allow that exact distance at the title area.

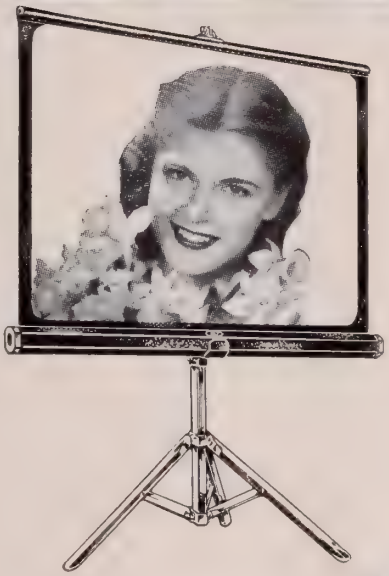
Lights For Filming

Q—In filming a stage production at our club, should we use ordinary 300-watt lights or photofloods? Would we be able to film in color?—William L. Ellison, Hamilton, Ontario, Canada.

A—Photofloods provide more light than 300-watt incandescent bulbs. If you have sufficient light, you can shoot in color as easily as in black-and-white. Use Type A Kodachrome. An exposure meter is recommended.

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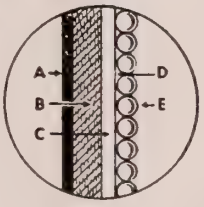
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Home Movie Clubs

Los Angeles 8mm. Club will hold a "shortie" contest at its March meeting, entries limited to 60 feet of titled and edited film.

Seattle Amateur Movie Club saw a demonstration of makeup for color filming given by Miss Geri Norwood. The demonstration was in Kodachrome for showing to members at the March meeting.

Philadelphia Cinema Club devoted its February meeting to a Southeast District program. Films were shown by Charles J. Allen, William Brink, G. A. Del Valle, Samuel Howell and Leon Bardfeld.

Winnipeg (Canada) Cine Club saw a 65-minute-long Western home movie made by the Edmonton Cine Club, with sound-on-tape.

Milwaukee Amateur Movie Society devoted its February session to a demonstration of magnetic sound on 8 and 16 mm. by J. S. Kemp of the Armour Foundation, Chicago. February 23 meeting was given over to showing of a film on "How to Make Movies."

San Francisco's Westwood Movie Club has elected Ed Kentera president, Angus Shaw, vice president; Bill Helms, secretary; Margaret Smith, treasurer, and F. J. Boichot, past president ex-officio. New directors are Kentera, Shaw, Helms, Miss Smith, Denver Sutton, Barbara Helms and Boichot.

Kent (Ohio) 8mm. Club held its annual club dinner recently, with a program of films following the event.

Los Angeles Southwest 8mm. Club held its annual banquet and club contest Feb. 18. Winners of the competition were announced at the time of showing by means of leaders spliced to the films. New officers also were installed. They are Lew Kipke, president; Chuck Unruh, vice-president; Earl Parsons, treasurer; Mary Zeno, secretary; Roy Kappes, sergeant-at-arms.

Pasadena (Calif.) Movie Club was official movie photographer for this year's Rose Parade and has prepared 15 duplicates of the master film made by club members. Approximately 2,000 bookings for the film have been set.

Flint (Mich.) Amateur Movie Club at its February meeting saw three 8mm. Kodachrome films made by Joseph Miller, F. B. Smith and Austin Gilbert.

Portland (Ore.) Cine Club members saw the fourth in its "Fundamentals of Photography" series, entitled "Night Photography," at a recent session.

Chicago South Side Cinema Club held its "Show of the Year" on Feb. 4, feature event being showing of a 16 mm. color film, "Wandering Along Acadian Trails," by Dr. and Mrs. J. Gerald Hooper.

Kansas City (Mo.) 8-16 Home Movie Makers have presented trophies to winners of their recent annual film contest, including Cal Duncan, first; Robert C. Davis, second, and John C. Sherard, third, in the 16mm. class and P. E. Worrell, first; Bob Glenn, second, and Fred Berg, third, in the 8mm. class. Officers of the club have been re-elected by acclamation, including Mr. Sherard, president; Harold R. Lyon, vice-president, and Mr. Davis, secretary-treasurer.

Long Beach (Calif.) Cinema Club installed officers: Howard Derr, president; Joseph Stoklassa, first vice-president; Frank Kallenberg, second vice-president; Kyle Holmes, secretary, and Al Larrabee, treasurer.

Minneapolis Cine Club's annual contest closes the latter part of March. During January, the club's shut-in committee put on an average of seven shows weekly.

Fresno (Calif.) Movie Club saw the General Electric Co. film, "Sightseeing at Home," at its February meeting. The film deals with the operating principles of television apparatus and studio techniques.

New York Cine Club of the Deaf, recently organized, elected Louis Bayarsky president, Bernard Gross, vice-president; and George Geltzer, secretary-treasurer. Deaf and hard-of-hearing persons in the New York area interested in joining the group can contact the secretary at 938 Bronx Park South, Bronz 60.

Albany (N.Y.) Motion Picture Society will be entertained at their March 9 meeting by members of the Schenectady Photographic Society, and will meet jointly with the latter organization on March 23.

North Hollywood (Calif.) Valley 8mm Club's new officers are Andy Potter, president; W. K. Bourgeotte, vice-president, and Mrs. H. A. Couse, secretary.

Brevard (N.C.) movie amateurs have organized a club, as yet un-named. Lloyd Burhans is president, E. L. Happ, vice-president; Henry Henderson, secretary; Hugh Hollifield, treasurer, and Mrs. C. J. Goodwin, director.

Inglewood (Calif.) Movie Club is now occupying its new clubrooms at 900 N. LaBrea Ave.

Buffalo (N.Y.) Niagara Cinema League has a movie and gadget contest scheduled for Spring. The group marks its tenth anniversary next month.

New York City Metropolitan Motion Picture Club has set March 4 as the deadline for its short films contest.

Washington (D.C.) Society of Amateur Cinematographers is holding a contest among its members for a Kodachrome club leader. Deadline is April 1.

Kalamazoo (Mich.) Movie Club held open house recently, featured by a display of gadgets made by members. Hayden E. Hale won first prize for a combination wire recorder and projector. Second award went to Kobe G. Vander Molen for a double turntable, and third to Orlo Swoap for a parallax corrector.

• *Continued from Page 129*

Visatone

provides about 10 minutes of pictures and sound. This is about triple the playing time of a conventional 12-inch phonograph record.

The machines as well as records will be rented in photographic stores, department stores, and film libraries. Rental is expected to be about 15c per reel, enabling a full evening's entertainment to be rented for about $1.00.

A contract has been signed for Walt Disney Releases, and other major studios are being consulted. Future television, radio, and victrola sets no doubt will include Visatone. The impact of this new invention (and it is new) will be felt in every field.

However, these points are worth emphasizing about Visatone:

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When radio came in, manufacturers sang a requiem for the victrola and record business. These premature obsequies, however, were followed by increased demands for records and record-players. The platter companies are doing more business now than they dreamed of before radio came in.



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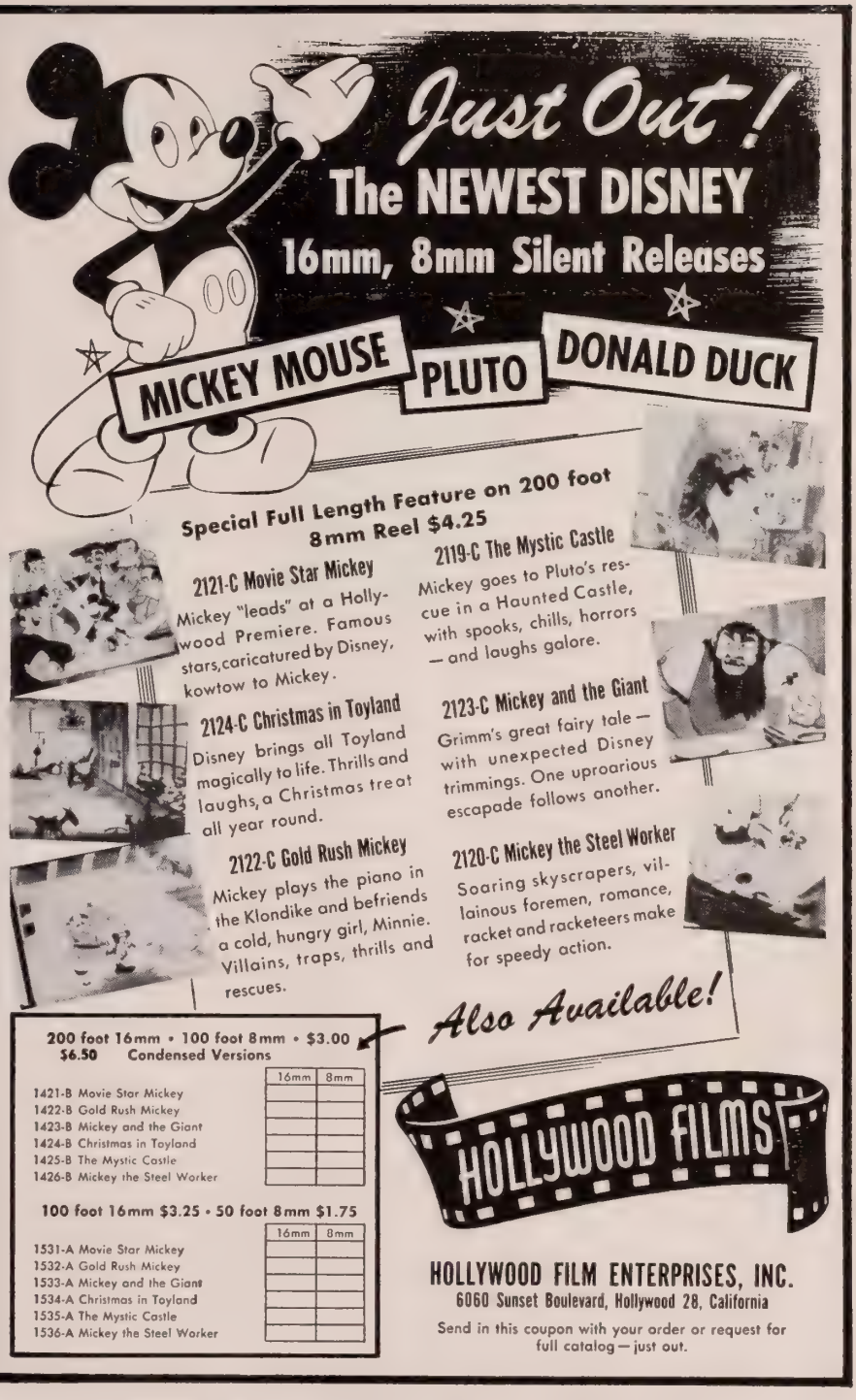
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Constant speed for Bolex cameras is assured with the Stevens Synchronous Camera Drive, which gives 24-frame speed, and can be operated with any synchronous sound recorder, by simply plugging into any 115-volt, 60-cycle line.

Outstanding feature of this drive unit is the safety clutch. Starting shock, film jam, vibration and other factors were studied in engineering a drive with a starting torque approximating that of the camera spring and a clutch that audibly announces disengagement if the camera for any reason does not run or is overloaded. The clutch automatically re-engages when the motor again is run.

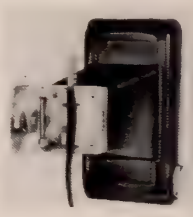
Although the camera is held in permanent alignment on the base, it can be mounted or detached as easily as on a tripod. The camera cradle obviates all vibration. On-off and forward-reverse switches are provided on the base.

To allow for slight dimensional differences between the Bolex case and the drive shaft, the camera is individually fitted to the motor and base. The unit, including fitting, sells for $150.

Made by Stevens Engineering Co., 2604 Military Ave., Los Angeles 34.

Cinelarger

An enlarging camera for making stills from 8 or 16mm films is being made by Testrite Instrument Co. It uses standard 620 roll film, providing $1\frac{5}{8}$ x $2\frac{1}{16}$-inch negatives from 8mm film, or $1\frac{7}{8}$ x $2\frac{7}{8}$ from 16mm.



Film needn't be cut or spliced for copying. Price, $18.95. Testrite Instrument Co., New York 3, N. Y.

Disney Films

Eighteen of Walt Disney's most popular new cartoons are now available for home use on 8 and 16 mm through Hollywood Film Enterprises, Inc. They include Mickey Mouse, Donald Duck, Pluto and other Disney cartoon subjects. Also available are Gene Autrey Westerns, Charlie Chaplin, Tarzan and other old-time films, as well as sound movies.

Revere Is Host

Revere Camera Co. was host to the Master Photo Dealers and Finishers Association in Los Angeles recently at a banquet, at which J. M. McGookin, Revere general manager, described forthcoming Revere products, including new 8mm. sound equipment scheduled to appear late this year.

Distribution Office

Regal Television Films Corp., 151 W. 46th St., New York, now distribute 16mm features, shorts, and featurettes.

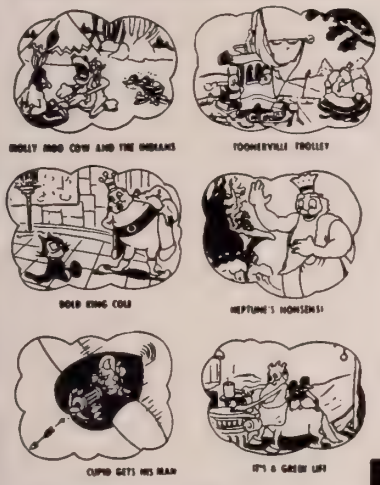
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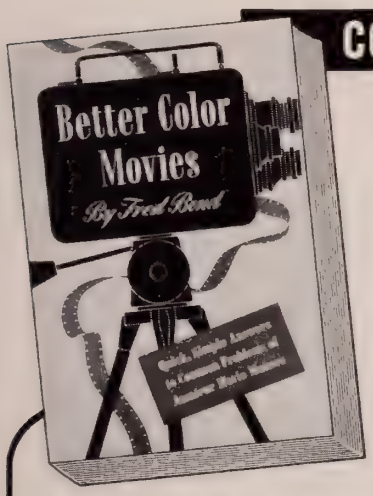
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Amateur Home Movie Reviews

★★★Excellent, ★★Good, ★Average

★★TOURNAMENT OF ROSES, 180-foot 8mm Kodachrome by Howard Derr, Long Beach. What's the sense of getting up at 2 a.m. and fighting a couple of million people to see the annual Tournament of Roses parade at Pasadena on New Year's Day? It's much easier to sit in a comfortable room and look at Mr. Derr's movie of the marching pageant. Well-photographed for the most part, it includes as many different camera angles as shooting from one spot would allow. Nor do we blame Mr. Derr for staying put, having fought the jam-packed mob ourselves a couple of times. No titles, but who needs titles for a parade? Particularly as colorful a parade as this.

★★★THE FIREMAN'S DAUGHTER, 400-foot black-and-white 16mm by Clarence Aldrich, Long Beach, Calif. A story of sorts serves as a peg upon which to hang some excellent film of a big-city fire department at work. What little plot there is deals with a fireman's daughter who hasn't got enough presence of mind to call the fire department when her house catches fire. A neighbor gets the boys in blue there to save the structure from both the blaze and the daughter's efforts to extinguish it. There's a lot of fine photography of various phases of the fire department, and some super-duper montages that heighten the effect.

★★FLOWERS IN OUR LIFE, 800-foot 16mm Kodachrome by Fred Barber, Long Beach. Photography in this isn't what it should be, but Mr. Barber rates a few extra points for imagination. Instead of the usual closeups of various flowers, static shots of gardens and wildflowers, he's managed to portray the beauties of nature's floral masterpieces and give them interest by tying them in with everyday life. He shows a proud new father snipping a bouquet to take to his wife in the maternity hospital, a love-sick youth "snitching" a bunch of blooms from a garden, and a wedding in which the bride's bouquet holds much of the camera's interest. There are the floral floats of a Tournament of Roses parade, a homecoming sailor bringing a bouquet to his lady fair, a florist's window, a dining table with floral centerpiece, colorful flower tributes at a shop opening, flowers and wreaths at a cemetrey, formal flower gardens of public buildings and, of course, home gardens. Interspersed are closeups of various kinds of flowers. There's considerable underexposure, some out-of-focus shots and many of the extreme closeups don't fill the frame, but the spectator finds action and familiar events to hold his interest. Titles

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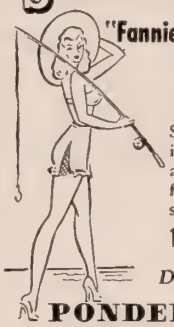
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are superimposed on a flower background, and some of the early ones are weak. But, despite these shortcomings, the picture rates a bow for audience interest, proving that what is probably the most-filmed subject in the world can be interesting.

PHOTOGRAPHING TELEVISION Is An Easy Matter

ALREADY, you can make personal movies of news events, sports tournaments, and your favorite stars of stage, screen, and radio, providing you have a television set, or know someone who has.

While reproduction of television for commercial purposes is generally forbidden, you can, for your own entertainment and experiment, preserve your favorite programs indefinitely. The quality of your films will surprise you, even though your set has a small screen, since all television images, regardless of screen size, are composed of 525 horizontal lines.

There are two problems to be overcome when shooting pictures of video: *light intensity* and *shutter synchronization.* The first of these is easily solved by using film sufficiently sensitive. A bright television picture will produce a Weston reading in the neighborhood of 6.50. I use Kin-O-Lux (Du Pont) film with a daylight Weston rating of 50, tungsten 40, at a diaphragm setting of f/3.5. My Belmont table-model set has a 7-inch screen.

Synchronization is not a difficult problem. To understand it, some explanation of the nature of the television image may be necessary.

The picture is produced on the end of a cathode-ray tube by the impingement of a pin-point focussed beam of electrons on a fluorescent material. The beam travels across the screen in horizontal lines, scanning from top to bottom in a fashion similar to a wirephoto reproducer, except that it operates 60 times per second. When the beam is more intense it makes a brighter (whiter) point, and when less intense it creates a darker one (resulting in a gray or black area). Like the grains of silver in photographic film, the sum total of the light and dark areas in the 525 horizontal lines produces the illusion of an image.

Since the material with which the screen is coated is slightly phosphorescent as well as fluorescent, it continues to glow at the points activated by the beam for a fraction of a second after the beam has left it, nearly long enough for the beam to come around to the point a second time.

Although the television screen is



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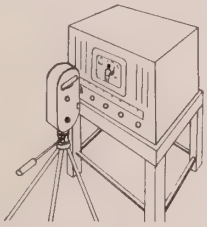
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scanned 60 times per second, there are only 30 complete pictures in this time. This is because lines 1, 3, 5, etc., to line 525 are scanned during the first sixtieth of a second, while lines 2, 4, 6, etc., are filled during the next sixtieth-of-a-second interval.

Thus, the only practical exposure is 1/30 of a second; this fortunately corresponds to 16 frames per second on many popular cameras. On the author's 16 mm. Keystone Model A-3 this corresponds to 12 frames per second.

When shooting at 1/30 of a second, you need not worry about synchronizing the opening of the shutter with the beginning of a scan on the television screen. If your shutter opens as line 325, for example, is being illuminated, the scanning will very nearly be back to this line by the time the shutter closes, depending upon the accuracy of the shutter. Any error will be pretty well compensated by the after-image characteristic of the screen.

When making movies of television it is a good idea to move your camera close enough to the picture tube that the camera field is completely within the frame or matrix of the set. This reduces the effect of having "a picture of a picture." When doing this, in order to have sharp closeups it may be desirable to use a supplementary lens.



The film copy cannot be any better than the original image.

As in all closeup filming, it is necessary to compensate for palallax. I find the best way is to set the camera on a tripod or other rigid mount in front of the television set with the lens at the same level as the center of the screen. The camera may be levelled with a carpenter's level. I use a scale to center the lens horizontally. Keeping the field of the camera inside the video screen limits gives a little tolerance.

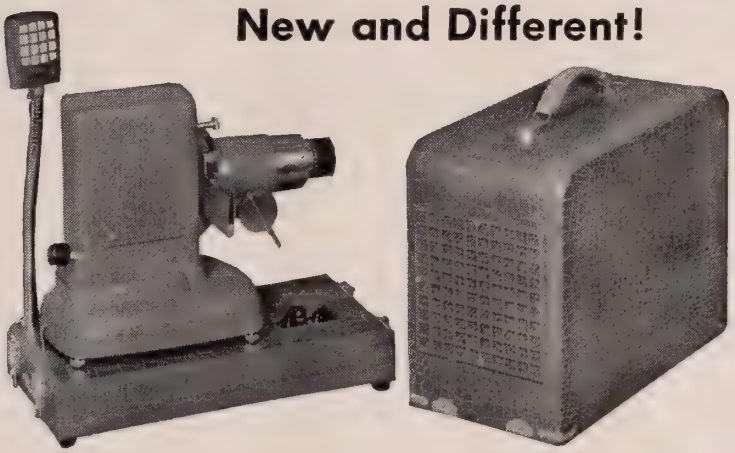
Most television screens come within 1/8-inch of the following standards:
7-inch tube — 5¾ x 4½ inches.
10-inch tube — 8⅜ x 6½ inches.
12-inch tube — 10 x 7¾ inches.

Using normal 25 mm. lens on 16 mm. camera or 12½ mm. lens on 8 mm. camera, these field areas can be approximated at the following distances:
14 inches — 5½ x 4⅛ inches.
21 inches — 8¼ x 6¼ inches.
25 inches—10 x 7½ inches.

Auxiliary lenses needed, if your camera doesn't focus that close, are 2¾ diopter at 14 inches, 1¾ diopter at 22 inches, and 1½ diopters at 25 inches.

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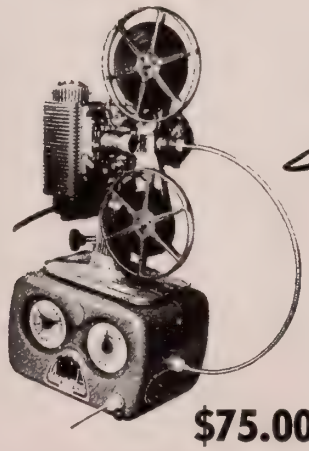
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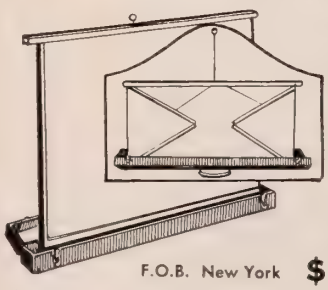
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Fading Devices

Unless you have a camera like the Cine Kodak special, with a built-in fading device, some external means have to be used for making fade effects in the camera.

The obvious method is to stop down the iris while filming. This is satisfactory only when the filming is being done with a wide-open lens.

When filming indoors, a fade-in or fade-out can be achieved by operating a rheostat or "dim-a-light" device in connection with the lights.

A fading glass is a strip of graduated density which is moved across the front of the lens. Harrison and Harrison, and others, manufacture fading glasses. However, it is not easy to get smooth, consistent results with a glass.

Of the mechanical devices, the HCE Fadette ($8.60) provides six different effects and operates with a cable release. The Bolsey Fader ($22.50), imported from Switzerland, gives choice of four effects. It is operated by a wind-up spring with button release.

New School Expands

The Dramatic Workshop film department of the New School, New York City, has expanded its schedule of courses in the motion picture for the spring semester. A full-time television production has been added and a series of 15 Friday evening lectures on "Film Production Methods" by Raymond Spottiswoode scheduled.

Miniature Cine Camera

Highlight of the recent Czechoslovak Industries Fair in New York was the Somet 8, said to be the smallest and lightest 8 mm. camera in the world. Measuring 1⅝ x 3⅛ x 3⅛ inches, it is equipped with interchangeable Mirar f/2.8 lens.

• *Continued from Page 125*

How to Use Fades

A cameraman shooting a love scene does not record the entire scene from one location or angle, but realizes the necessity of placing emphasis on certain parts of the action. He then begins to place shots, made from various angles and locations.

To cut directly from a long to a long to a closeup is not good technique. The distance bridged is too great in terms of time and space and a medium close shot is needed for effective transition. Quick successive cuts build pace if they are not jerky and visually abrupt. Correctly used within the limits of a stated scene confined to a single locale and short span of time, the cut is a simple, but effective transitional device.

The last of this particular group of optical effects that can be achieved in the camera is the "wipe." The term

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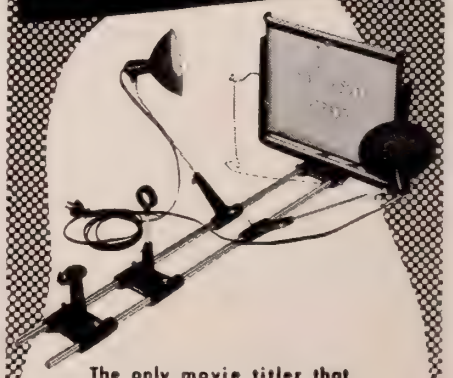
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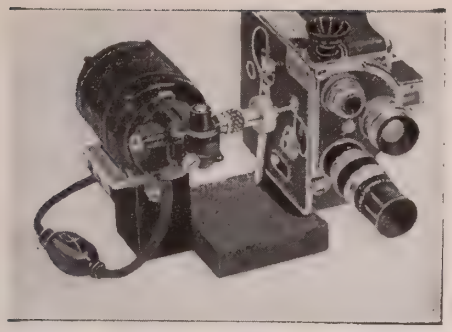


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means to wipe out one effect and reveal another. It is generally considered a "trick" effect and has a doubtful emotional or psychological value. The effect created accurately does provide transition and indicates a short passage of time.

The simple cross wipes, diagonals, horizontals, and verticals can be made by the cameraman using a black card and moving it across the lens at the desired angle. Some experimentation is necessary to determine angle, speed, and succeeding scene.

Once the first scene has been completely wiped out, the camera is stopped, the new scene set up and then wiped on after the camera is again operating.

The rule is to "wipe with the action." This technique avoids screen collisions between action and effect. Editing of the film after its return from the laboratory will reduce the dark areas of the wipe to the correct length.

There are over 90 types of optical wipe effects, the majority of which can be achieved by the camera alone. Almost all the kinds of wipes used today were made in the camera by operators long before the invention of optical printing. The greatest value of this transitional effect, which bridges short time elements, is the visual variety created, the building of pace, and the increased film attention gained by the use of wipe effects.

The use of transitional effects in film making is dependent upon story demands. Over-use produces about the same damaging effect as no use at all. Used intelligently, they are an important tool for the films maker. Imagination and ingenuity are required of the amateur to successfully achieve the making of these optical effects. If you are one of the many who have never tried to create these effects in the camera, start now, for it is never too late to discover that your camera is capable of doing something your friends tell you can only be done in film laboratories. More important, it will broaden your thinking about film making and enable you to produce better films.

• *Continued from Page 145*

Color Temperature

color temperature meter, and the Spectra electronic color temperature meter.

The Harrison meter is sighted at an object in the scene, and a disc is turned until white areas are bluish and not reddish. This scale then shows the number of the Harrison corrective filter to be used.

What if one does not have a color temperature meter? Then color pictures are taken during the day, between 9 a.m. and 3 p.m. when sunlight is best balanced to the daylight type films.

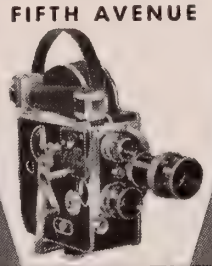
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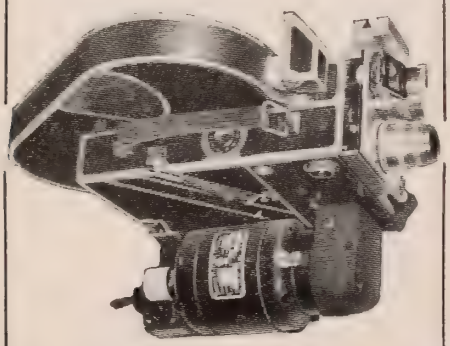


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tables and the manufacturer's instructions. At night, with tungsten film and correct light sources, good results also can be obtained. It's just a matter of following the manufacturer's instructions which come with Kodachrome or Anscolor film. This limits the type of shooting you can do, but has the advantage that you know in advance what your results will be.

• *Continued from Page 127*

Trick Effects with Smoke

blade and place immediately behind the razor blade a 3-inch focal length lens (see illustration). This set-up will produce in any 8 or 16mm camera a sharp image on the film of the billowing effect and silhouette of any object placed immediately behind the first lens. It should be understood that the adjustments are somewhat critical and it may take a while until you have aligned the parts, but the results are infallible. Any moderately fast film will be suitable. Any filter will reduce the light. Shoot in a darkened room at 16 f.p.s.

To apply this set-up: Photograph any scene against a solid colored background, preferably black. Re-wind the camera back, position in the Schlieren apparatus, hold a curling iron under the field of the lenses and double expose your billows, clouds or fog right on the first image. If you care to photograph the heated objects by themselves, place them in the field right behind the first lens and they will be reproduced.

Type A Kodachrome will record the heat waves as black if a photoflood is the source of illumination, as described. Daylight type color film, however, will register the effect in the predominating primary wavelength.

If a film speed faster than 16 f.p.s. is used, the razor blade must be moved to allow more light to pass; at lower speeds, it is so positioned as to cut off more of the light.

• *Continued from Page 131*

Movies from the Air

to take pictures from the aisle seats. The window may make a good frame for the scene outside.

Of course, shooting another airplane in flight is something else again. We make picture flights occasionally on American Airlines, particularly for the calendars and whenever a new type of airplane is put in service. It takes good coordination to get a perfect shot. Government rules don't let us sneak up on passenger flights and make pictures in close formation. So we set up a special flight with an extra airplane for the photographers.

Pilots of both planes have to be briefed on what course to fly, depending on what background is wanted. Lower



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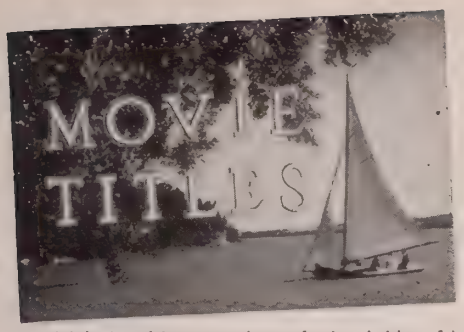
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Manhattan is always spectacular. Then the photographers have to see that they fly at such an angle to the sun that there will be no glaring highlights on the polished sides of the other plane.

But anyone flying on the route of the Flagships may be lucky in getting a bird's eye view of the most scenic areas in the country. On the rocky coast of New England, breakers line the shore with white foam. At New York, the world's tallest buildings scrape the sky. And at Washington there is a sight to stir the heart of every American. The gleaming marble of the nation's most historic buildings, the Capitol, White House, and the Washington Monument stand out amid the tree-lined avenues of our most beautiful city.

Heading west the routes of American Airlines pass over Niagara Falls, Lake Erie, and Lake Michigan. On South, the Flagships cross the Tennessee River, the Oak Ridge Atomic Laboratories, the sprawling Mississipi and the plains of Texas.

Almost everybody flying to Mexico takes a camera. Some passengers carry cameras, light meters and many other gadgets. On the way down they can be sure of shooting some magnificent mountains and the weird cloud formations that are typical of the southern latitudes. Nearing the Mexican capital, the plane usually circles over the Great Pyramid of the Sun while passengers look down on a thousand years of history. And off to the east from Mexico City rises the snow-capped peak of Popocatepetl, one of the highest mountains in the western hemisphere.

Westbound from Dallas, American Airlines planes fly to Los Angeles and San Francisco. Passengers to the Bay area are treated to a cameraman's field day. The awesome depths of the Grand Canyon, sun baked Death Valley, lofty Mr. Whitney, and the majestic Golden Gate Bridge, all give photo fans opportunities for spectacular shots.

Flights to Los Angeles give you an aerial view of the fabulous movie lots and you can pick out the beautiful homes of the stars with their blue swimming pools and green lawns. Off to the west from the Los Angeles airport you'll see Long Beach and the sparkling waters of the Pacific.

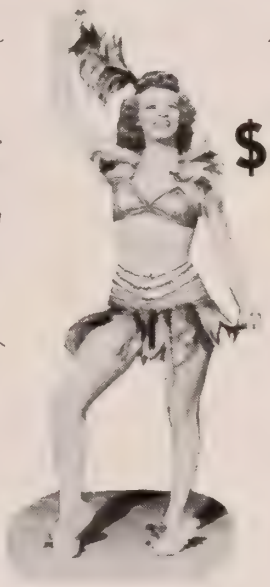
But wherever you fly you may run across some of those fantastic cloud effects that make the upper air a world apart. No Hollywood million-dollar set can come up to these cloud scenes, with dramatic sunsets staged above the clouds in the amphitheatre of the sky.

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• *Continued from Page 122*

Showmanship at Home

turntables (placed one atop the other instead of side by side), and other needed accessories in a portable cabinet with leg casters so that it can be rolled right out into position from a nearby room and put away quickly when projection is ended.

One answer to the prayer for compactness is the Radiant Pict-O-Screen, which combines a framed picture with a roller movie screen hidden in the top of the frame. The beaded screen can be drawn down over the painting when projection is ready, and raised when the show is over.

Many amateurs utilize single and dual turntables with appropriate musical background and sound effect discs. Inexpensive record-players are available which can be plugged into the home radio set up near the screen, and sound can be handled from atop a card table beside the projector mount.

The professionally made dual turntables have amplifier and speaker housed in a single carrying case. The Fidelitone dual turntables built by George Culbertson of Minneapolis are an example of an amateur moviemaker's ability.

Professionals recommend that the area in which films are shown should not be totally dark. If a dim light is on in an adjoining room or in one corner of the projection room so that light does not fall on the screen itself but illuminates slightly some of the objects in the room, less eye strain will result. The sudden break between a fully lighted room and complete darkness, and return, should be avoided.

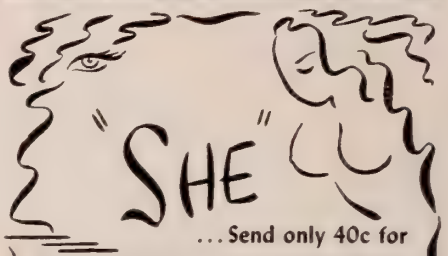
Showmanship plays a big part in building up your reputation as a photographer. Be sure that all films are rewound, ready for projection. Check splices and possible film breaks. Give your films an occasional cleaning to remove dust, lint and oil which cannot help but accumulate on film which enjoys many showings.

Use black (not white) leaders and trailer strips. Fade background music in and out smoothly so that the break between numbers is scarcely noticeable. Keep volume low.

Last but not least, balance your movie menu. Three or four 15-minute reels are plenty to ask any stranger to look at. Send your audience away wishing there were more.

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● USED mixed sound subjects on 1600-ft. reel with can, $45. No lists. MAJOR H. JENKINS, Box 34, Westover Field, Massachusetts.

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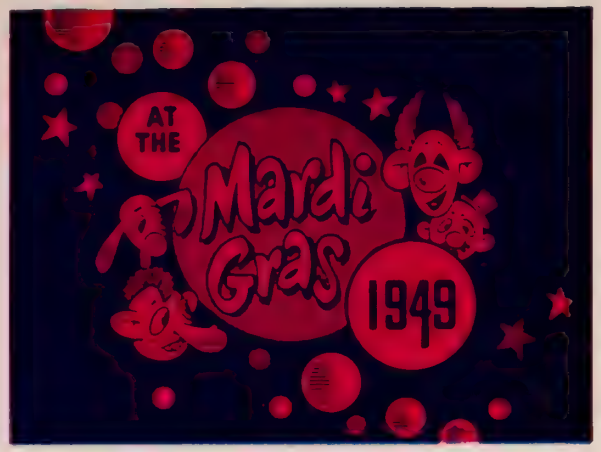
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To save these titles for future use, paste them smoothly on light cardboard and file until needed.

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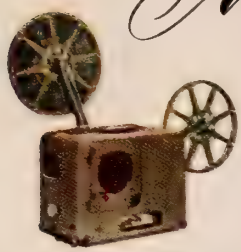


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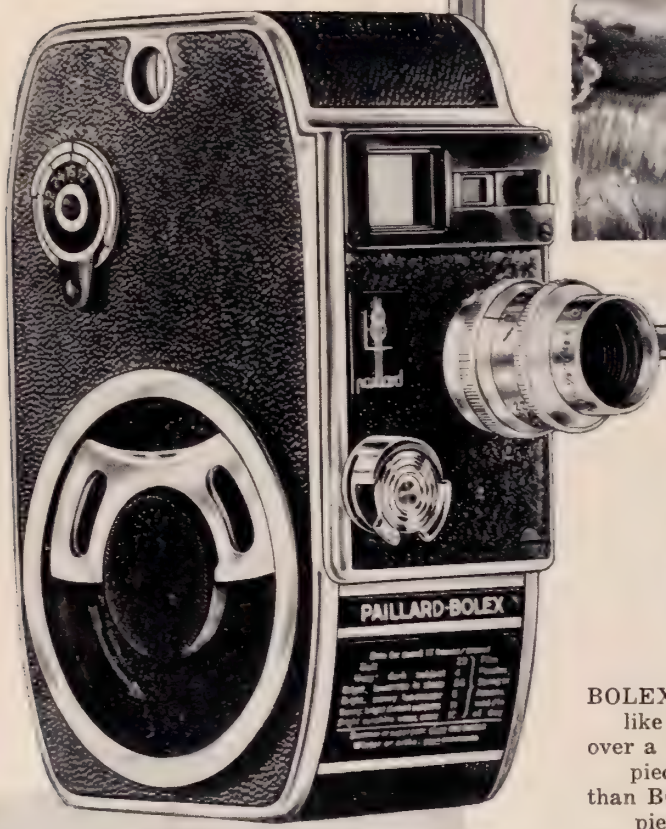


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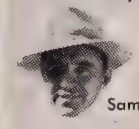
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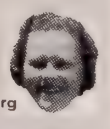
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HOME MOVIES

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Managing Editor

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CINE ROUNDUP

SPOTTING blunders in professional movies is a game enjoyed even by people who do not make movies themselves. Capitalizing on this, a movie quiz game has been suggested, in which films would be produced with deliberate errors for the audience to spot. Big cash prizes would be offered.

The idea was thought up to counter the radio give-a-way programs, but is not likely to get far.

Accidental cinemaboners still occur despite every effort to eliminate them. In "The Overlanders," the heroine is seen urging her horse to jump into a river and swim. A few shots later, the girl is in the water. How did she get there? They should have showed her dismounting. Someone forgot to shoot it.

This kind of error is rarely seen in a professional movie.

More usual is the boner involving a costume inconsistency. A character appears without a necktie, then later in the scene, he has one on. Montgomery Clift in "Red River," swims through water and then later, is seen in a nice, clean shirt.

Closely related is the prop boner. A character lights a cigar. Later, the same cigar is seen to be unlighted. Such inconsistencies are not acceptable to the audience mind. These immortal errors are due to negligence on the part of some forgotten script girl.

A fourth type of error is due to cutting. In a television film a character is seen walking up the steps to his office. He is half way up. The scene cuts away and back again; but our hero now is only a third of the way up the steps. He must have walked backwards. Or else, the cutter allowed too much overlap between the scenes — an easy matter to correct.

Most television blunders are not as easy as that one to correct. Some of course, are pretty bad.

Have you spotted any movie blunders lately?

"Louisiana Story" Gets Art Academy Nod

The documentary motion picture, "Louisiana Story," has been selected by the American Academy of Arts and Letters as its first recognition of film as an art form.

It recalls Robert Flaherty's motion picture, "Moana"—which was the first motion picture photographed entirely on panchromatic film.

On location in the South Pacific back in 1923, he did some experimenting with this film for special effects, such as dramatic cloud formations. These tests revealed a startling realism. As a result he scrapped all the ortho footage and cabled for more panchromatic, with which he produced "Moana" and created new standards of photographic quality.



A testimonial luncheon for Robert Flaherty was attended by (front row, l. to r.) Robert Flaherty, producer, "Louisiana Story"; Thomas J. Hargrave, pres., Eastman Kodak Co.; George H. Freyermuth, director public relations, Standard Oil of New Jersey, and (back row) Adolph Stuber, vice-pres., Eastman Kodak; Roy Stryker, Standard Oil; Kenneth R. Edwards, Edward Peck Curtis, and W. B. Potter, of Eastman Kodak Co.

Preceding the premiere of "Louisiana Story" in New York, Flaherty's earlier film, "Nanook of the North," had a run of several weeks at the same theater—a revival after 27 years of a sponsored film paid for by Revillon Freres. Nanook made its creator famous overnight, and has been exhibited around the world more or less continuously. It is regarded as the forerunner of all documentary films.

"Louisiana Story," as a sponsored film, is unique in that the Standard Oil Company of New Jersey, did not take the customary credit title.

Living Cells Filmed

One of the first motion pictures of living cells was filmed recently at magnifications up to 1,000-power, through a Bausch & Lomb phase contrast microscope. The unique movie includes scenes of living cancerous tissue in a mouse and a single isolated human sperm.

Recent phase contrast microscopy developments permit detailed observation and examination of living specimens. Previous microscopy techniques necessitated staining the specimens, thus killing it in most cases and eliminating the possibility of observing its action and growth.

Directed by C. G. Grand, of New York University, the film was photographed by Jack Godrich, of Memorial Hospital, New York.



One way to make a baby (or grownup) relax!

Sometimes, when you're taking indoor movies of a baby, or even of an adult, it's pretty hard to get them to relax.

For as soon as you throw on your flood lights, they start to get tense—to fidget and wiggle under the glaring lights.

There's one way, however, to help overcome this reaction. And that's to use super-fast Ansco Triple S Pan Reversible Film. For with this fast film in your camera, you can use less artificial lighting or move your lights farther back.

Result: less glare—your subject is not so conscious of the lights—is more relaxed—less apt to squint.

And outdoors or indoors, you can get your subject in good focus over a much wider range if you use Triple S Pan Film. For the speed of this film lets you stop down for extra depth of field.

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TIPS ON TITLES Next time you take pictures of your child, try printing the title on a large piece of cardboard—have your child walk in with the cardboard under her arm, and then hold it up in front of the camera. Makes a very effective title run.

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Questions and Answers

Stimulating Moonlight

What's the best way to take some moonlight shots? Our script calls for a fight scene in moonlight.

Shoot it in daylight. Use a red filter or orange, with pan film. Select a tree-shadowed area, with patches of sunlight. Underexposure of about one stop will give the hard shadows which are characteristic of moonlight.

Dying or toning of the film also will enhance the effect. This can be done at home or commercially. Blue would be suitable. Incidently, blue toning also is pleasing with snow scenes.

Rear Projection

I want to try rear projection, but my room is rather small. Can I use an ordinary mirror to provide a longer throw?

By using a mirror to reflect the image, the projector may be placed at right angles to the screen, allowing a longer throw within a limited space. The mirror also corrects the image which otherwise would be reversed in rear projection.

Your ordinary mirror, however, is silvered on the back, and this tends to give double reflections. Better use a front-surfaced mirror. Mount it across the diagonal of a wooden frame.

Color Titles

Can I shoot titles with Kodachrome, using the same daylight type film used for the pictures?

Yes, titling can be done in daylight If the scene being titled is an outdoor one with lots of sky, blue will furnish a harmonious title background. The lettering could be a bright color, such as yellow. Sunlight will give a fairly accurate reproduction of the colors. To change these, a scrim, or colored tissue, can be placed so as to filter the light on the title. In this way, a white title can be given a colored cast, such as blue, green, or whatever the color of the scrim being used.

Fixing Film

Why isn't fixing or hypo solution necessary after developing home movie film?

In the reversal process, the negative image is developed first. Then it is removed and the positive image is developed, leaving no excess of silver salts to be removed by fixation. While no fixing is necessary, theoretically, it sometimes is carried out.

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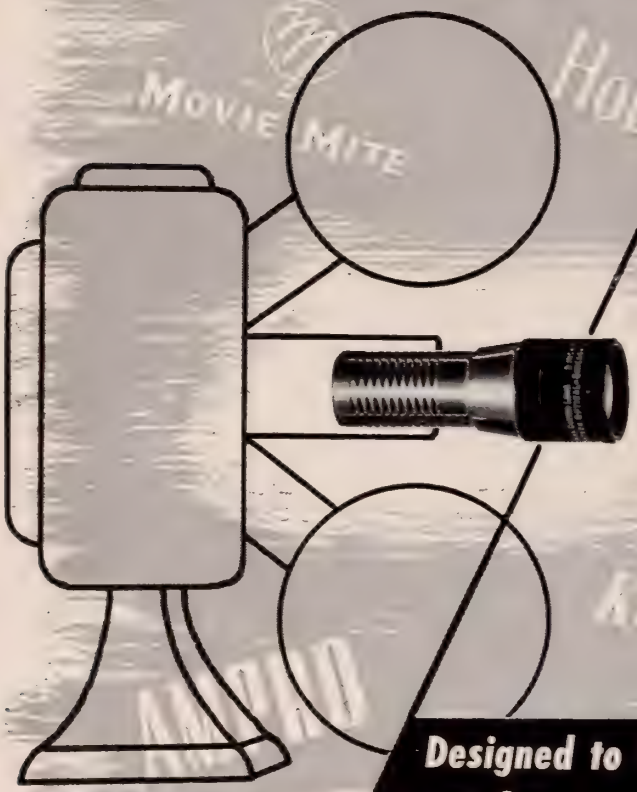
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WIDE ANGLE—Here they are in the stretch! With your wide-angle lens snapped into position, you catch the mounting excitement of the race in an all-encompassing shot of the track and cheering crowd in the grandstand.



CLOSE-UP—It's neck and neck! Swinging the 3-inch telephoto lens into action puts you practically in the judges' laps. From your seat high in the stands, you get your own photo-finish close-up as the winners streak under the wire.

IN PURSUIT OF HAPPINESS REVERE ADDS TO YOUR PLEASURE

HOW TO SHOOT A

Cine Abc's—4 basic camera shots make



1



2

What's wrong with the sequence on this page?

1. Two girls are meeting. In photo 1, above, the scene opens with a long shot (full figure) which establishes the situation.
2. The camera moves up for the medium shot, (above). The actors, however, are too far apart.
3. This should be an over-the-shoulder shot. It's not.



3

4. The camera, moving up for a reaction shot, has not moved close enough. The images are not much larger than in photo 3.
5. Closeup shot. This is intended to reveal intensification of an emotion, but the expression (bottom photo) shows hardly any increase from that in photo 4.



4



5

By JOHN ROSS WINNIE
Illustrated by John Mahon

WHAT MAKES a good film story? Is it a number of miscellaneous pieces of picture material? Is it a collection of medium shots interspersed with a few long shots and closeups?

A film story is a number of related incidents. Before trying to put a story together, it is necessary to shoot a number of individual happenings. If they are well told, we will have the building blocks with which to construct a successful story.

There are various ways to narrate an incident, but none is more fundamental than the use of four basic camera shots: the *long*, the *medium*, the *over-the-shoulder*, and the *closeup*. There are variations, but these shots can be modified or expanded to meet the demands of any story.

Let's start with a simple situation. Two girls meet for the first time in weeks. One has important news.

First we take a *long* shot. This is the orientation shot to introduce the locale and characters. It establishes the scene. A full-length shot of the two girls, it includes as much or as little of the surrounding locale as is needed.

Next we cut to a *medium* shot.

The medium shot, following a cut, does not move directly on a straight line to the scene, but from a new angle. It is shot either to right or left. Shooting a medium shot on the same line as the long shot creates an unpleasant jump effect on the screen.

The need for a medium shot in the scene involving the two girls is indicated by our desire to bring the scene closer to the audience. The frame of this shot is approximately from the waist to the top of the heads, including only as much of the background as is desirable.

As the girls continue their conversation there is a point in the scene at which what is being said stimulates them to action. This demands bringing the scene still closer. An *over-the-shoulder* shot will tie the scene together without omitting one of the characters.

The first over-the-shoulder shot includes part of the head and shoulders of one girl and the full head and shoulders of the other. The girl facing the camera is relating important news. To show the effect of the news,

SEQUENCE SCENE

it easy to portray any simple incident

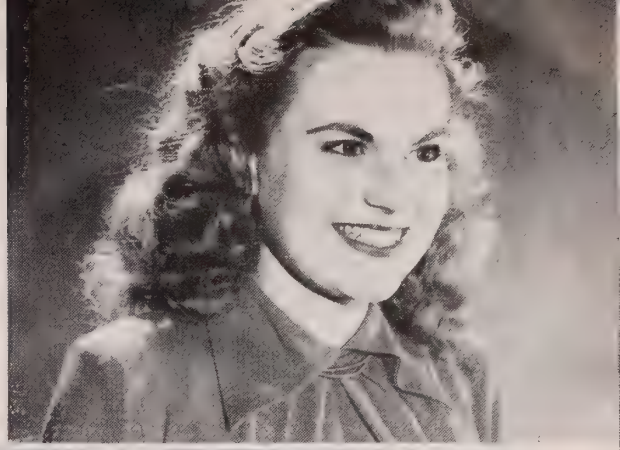
we shoot another over-the-shoulder view. This shows the reaction to the news.

Employing slight variations of camera angle, the girl in the foreground may be shown from the back of her head and shoulders to as much as a complete profile. The background girl is kept in full head and shoulders.

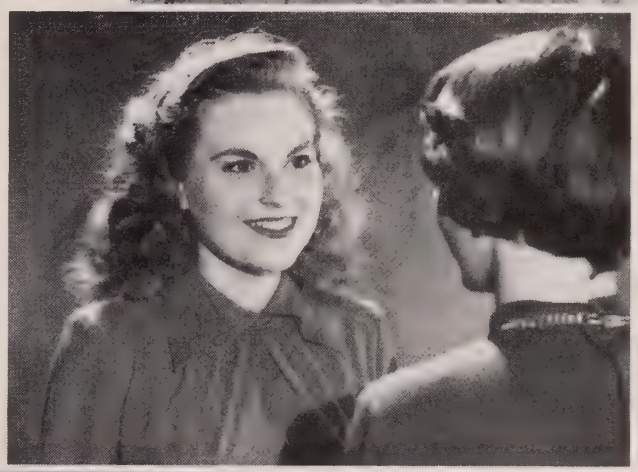
The emotional quality in our scene now warrants the use of a *closeup*. This isolates the girl's reaction and shows the growth and intensification of an emotion. This closeup may include the head and shoulders or move to an extreme closeup of the head or eyes or lips.

Use these four basic camera shots the next time you are narrating an incident.

This method of breaking a scene down into a logical shooting sequence can be applied to a majority of the situations encountered. There are no hard and fast rules, but the conscious selection of a logical shooting sequence does much to improve the story quality of any picture.



10



9



8

6. This page illustrates a slightly better treatment, starting at the bottom with photo 6.
7. The medium shot, bringing action closer, is taken from a new camera angle. When camera distance is changed, camera viewpoint also should be changed. The cameraman failed to do this between photos 1 and 2.

8. An over-the-shoulder shot brings the actors together and centers attention.
9. The reaction shot, also over-the-shoulder, reveals the result of the conversation in the previous shot.
10. The closeup shows the development and intensification of the emotion created by the situation previously pictured.



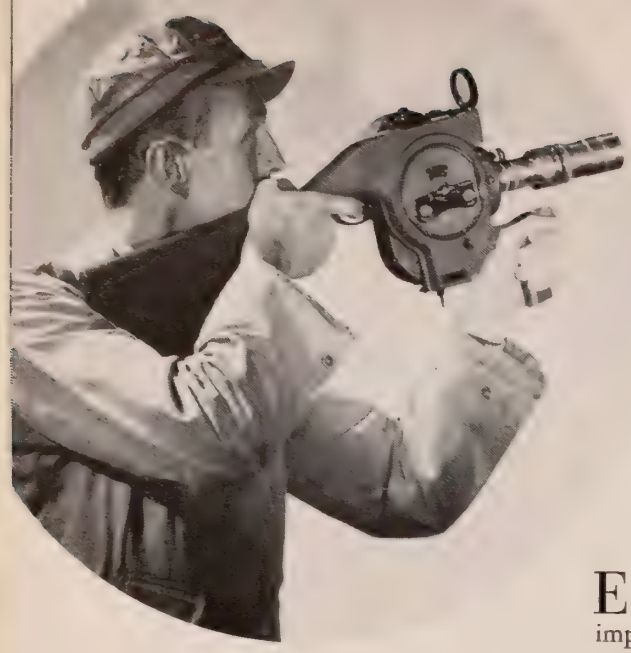
7



6

Assistant Professor John Ross Winnie is director of the Motion Picture Division at the University of California.





Shooting with a Camera Gun

By Ormal I. Sprungman
OUTDOOR PHOTOGRAPHERS LEAGUE

EVERYONE advises that all movies should be shot from a tripod or other firm support. There are times when it is impossible to use a tripod . . . while following birds in flight, or shooting wild game in flight. Then, the cine hunter takes camera in hand and panoramas smoothly and accurately, keeping the moving subject centered in the view finder.

Anyone who has ever tried to film ducks in flight knows that most movie cameras are not designed for a snug shoulder fit. To simulate the effect of shooting a shouldered gun, many a movie maker has taken a secondhand rifle or shotgun stock and revamped it to fit his camera. Designed to permit easy sighting, the gunstock actually insures steady panoraming and camera-holding because of its 3-point fit, touching shoulder, cheek and elbow.

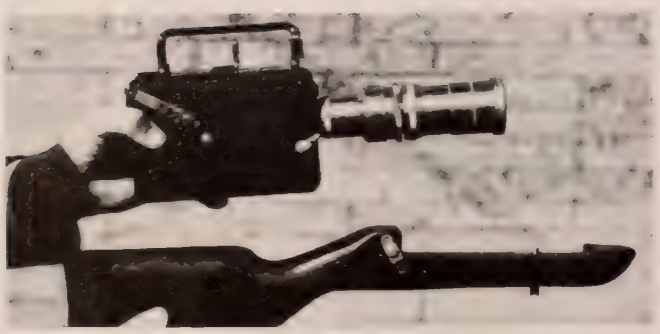
These camera gunstocks vary from crude homemade affairs to elaborate gun-cameras with costly sights and rifle trigger control. On simpler models, the camera is held to a flattened base by means of a long tripod screw. To prevent the camera from turning, it may be drop-seated or nested tightly between low fibreboard ridges protruding from the stock. The gunstock camera can be carried safely and comfortably in the arms while tramping afield and brought to the shoulder quickly, without hesitation, as in firing a gun.

Since there are many models of 8mm and 16mm cine cameras on the market, covering all sizes and shapes, it is impossible to give detailed instructions on making a camera gunstock. However, a study of the illustrations on this page should prove helpful in designing a stock for any particular camera.

Richard Borden of Milton, Massachusetts, whose slow motion wildlife color films have enjoyed wide screenings, uses a unique gun camera. He does not make use of the sights on the camera itself. Instead, he utilizes a Nydar sight mounted on the gunstock for greater accuracy, particularly when following game at 128 frames per second. His latest modification is a motor-operated focusing device, rheostat-controlled, with batteries housed in the stock, which rotates the lens barrel to keep a fast moving object always in focus as it approaches or flies away.

In any case, a gunstock, no matter how humble or crude, can definitely improve your shooting average.

The unique camera gun (above) used by Richard Borden, has a Nydar sight and trigger release. The Bell & Howell camera shoots 128 frames per second for slow motion wildlife movies. He is working on an automatic device to keep moving subjects in focus. The buffalo are shown in Golden Gate Park.

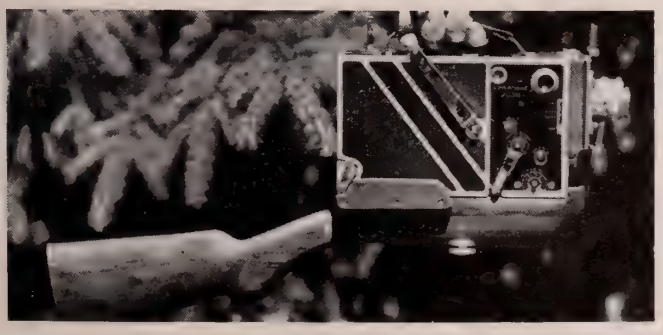


This gunstock, made by Dr. Vernon Smith, helped him get some striking telephoto shots of big game and game birds.

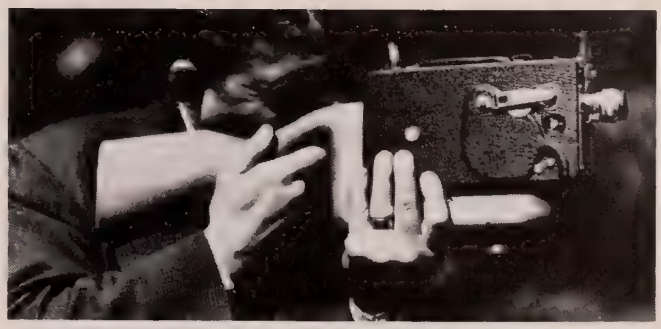


A simple stock revamped to fit an 8mm camera. The tripod screw holds the camera to the base of the gun stock.





A gunsmith designed this to fit author's shoulder and permit easy sighting with Cine Special 16mm camera.



Dan Billman, Jr., of La Jolla, Calif., utilized this oddly-shaped gunstock while filming color shots in Hawaii.

"The Blow of Death"

AFTER seeing Gene Kelly or Douglas Fairbanks slash his way through "The Three Musketeers," many a man has thought, "I'd give an Ektar lens to be able to film just one, dramatic fencing sequence like that!"

Putting dreams into action, a group of Pasadena, California, amateurs went ahead and produced an 8mm Kodachrome



Film of the Month
Home Movies Award



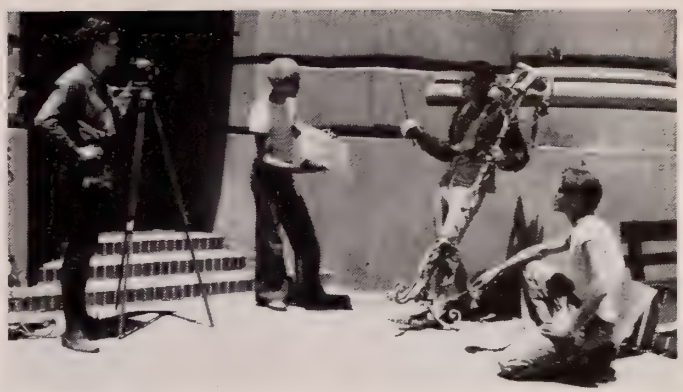
PASADENA FILMERS HAVE EXCITING TIME

Stills by John Hobson

HERO LEAPS from balcony (left) to clash with villain. The cinematography exploits every possible camera angle (below).







PLANNING THE candelabra sequence: Rudy Behlmer at camera; Chief grips; Mike Zaconne; James Hobson.

SHOOTING AN "EPIC" 8MM KODACHROME

and Dmitri Lazaroff

film called "Coup de Grace," which is 14 minutes (170 feet) of action, with climaxes and sub-climaxes culminating in a dramatic conclusion.

They used the project as a laboratory to practice the filming and editing for tension and suspense. They edited and re-edited the film so many times that it is as full of splices as the fictional victims of the sword-play themselves!

It all started when Rudy Behlmer, recent graduate of the Pasadena Playhouse, decided to film an action short—and what better action than a duelling sequence? He was especially intrigued with the final scene in "Adventures of Robin Hood," directed by Michael Curtiz, a Warner Brothers 1938 film which he viewed many times.

Enlisting a group consisting of Jim Hobson, Mike Zaccone, Pix Miller, Dmitri Lazaroff, John Hobson and Paul Garteiz, Behlmer outlined his idea for filming a picture built around a display of swordsmanship.

What ultimately developed was a duel on film, the plot being established by an introductory title that places the time as 1191 A.D. and the premise that two cousins, heirs to the same manor, go before the Duke of Burgundy, upon whom the decision rests. Here the picture starts, as the Duke decides the cousins shall duel, the manor going to the victor.

Through most of the 170 feet of film, the rivals battle up and down stairs, along the narrow ledge, over tables and

HE PINS him to the ground behind a candelabra. Medium shots are interwoven with closeups of clashing contestants.



VILLAIN BREAKS free and upsets the candelabra. This is one episode out of about 20 which mount toward the climax.





STONE BALCONIES and overhanging ledges were "borrowed" from the city. The film is an exercise in planned action and tempo cutting.



THE PHOTOGRAPHERS, cine and still, not to be outdone by the swordsmen, also climbed balconies and ladders to get desired effects like this bird's eye view of the company in action. Note the stepladder.



PACE increased as the duel progressed. This was costume play with elaborate "sets" — on a zero budget.

across the courtyard. Ultimately, one cousin is slain—and there is a remarkably realistic, albeit gruesome, closeup of rapier penetrating the flesh.

The victor presents himself before the Duke, who has watched the proceedings with amusement, and asks for wine to relieve his exhaustion. The Duke sardonically pours the wine through the hero's outstretched fingers, symbolizing his defeat in victory. That's the story.

The costumes and settings are impressive. The costumes, borrowed from the Playhouse, are in keeping with the period and personnel. The sets were "borrowed" from the Civic Auditorium and City Hall. They consist of courts, steps and archways.

Simple Props

After three weeks of scouting and preparation, the ambitious filmers moved in on the two buildings—which are three blocks apart—early on three Sunday mornings, before the public was abroad in sufficient numbers to constitute a disturbing audience. The simple props—a thronelike chair, a draped banner, a wrought-iron candelabra and the swords—were moved in and filming begun.

So carefully were the settings chosen, and so effectively filmed, that even a Pasadenan familiar with his civic structures probably would never know that the entire production wasn't filmed in a single setting.

The city fathers might have trembled in their Sunday morning beds if they had seen Behlmer and Zaccone slipping out a window onto the narrow second-floor ledge of the Auditorium to stage one sequence of their harrowing duel.

The picture was shot with a Model 25 Eastman with f/2.7 lens. The introductory and credit titles and one end title were the only ones used. These were commercially made, but all other work on the picture was done by Behlmer and his group.

The thesis of the production was the calculation of action effects through pacing with the camera and in cutting. In the script, definite spots for climaxes were arranged. The action builds to a minor peak, reorganizes, and builds again. Twelve minor peaks are spaced throughout the contest. They progress in importance—the final one being the death lunge, the climax. Within the sub-climaxes, reaction shots of the watching Duke are inserted.

Extreme angles emphasize the violent action. Low ground shots, bird's-eye views and finally—approaching the end of the fight—tilted-camera technique throws the entire frame content off balance.

The pace was increased as the duel progressed, by cutting the shots shorter and shorter. One method was to take a closeup of the one fencer, cut it into three separate shots—each one a little shorter—and to interpolate with short strips of the other fencer.

Framing also was an important factor. All movement is made by the opponents—not by the camera. Panning was avoided, except in two instances. At various times, foreground framing of objects was utilized. Balustrades and candelabras, for example, framed on the left or right side of the frame, and in the foreground, added dynamic quality.

By taking an excerpt from the fencing sequence and breaking it down, it is easier to see exactly how the effects were calculated:

1) Reestablishing shot. Fencers in action approaching the camera. Medium shot.
2) Reaction shot of the Duke, avidly watching.
3) One of the opponents being forced up against a table. Medium shot.
4) Low profile of opponent being pushed over table (camera slightly tilted).

"Coup de Grace"
(BLOW OF DEATH)

Photographed in 8mm Kodachrome

By

JAMES HOBSON

Production designed and directed

By

RUDY BEHLMER

— CAST —

PIX MILLER—Plays Duke DuBurgundy

MIKE ZACCONE—Plays the Loser

RUDY BEHLMER—Plays the Victor

Footage: 170 feet. Shooting time: 23 hours

— COSTUMES —

Courtesy of THE PASADENA PLAYHOUSE

— EQUIPMENT —

8mm Cine-Kodak, Model 25, Standard tripod. Craig rewinds and splicer. Cardboard reflectors.

— MUSICAL BACKGROUND —

Selected by Paul Garteiz from Stravinsky's "Rite of Spring," and "The Firebird."

FILMED IN PASADENA AT THE CIVIC AUDITORIUM AND THE CITY HALL
APRIL, 1948

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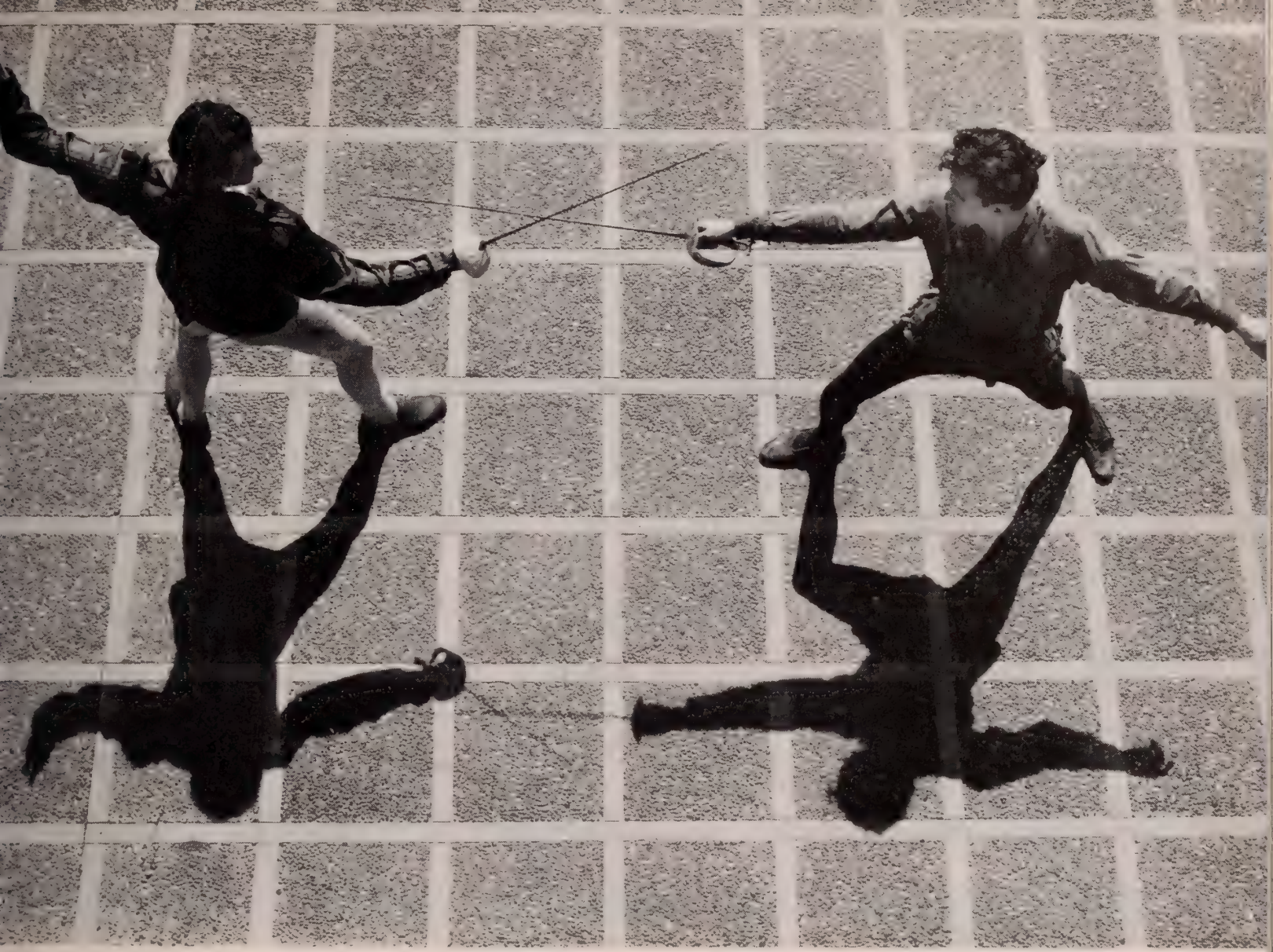
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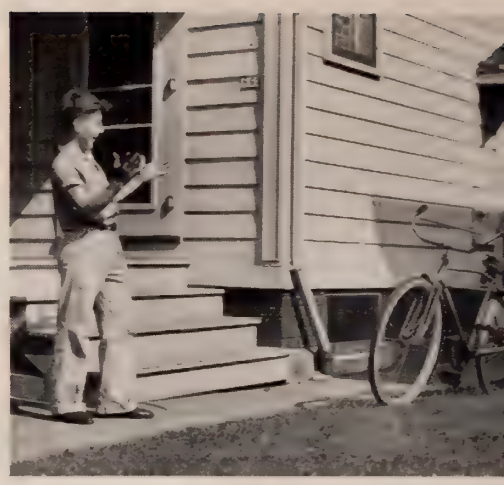




IN A FLAGSTONE court, the protagonists come before the Duke (below) and then clash for life and fortune. Even Hollywood could have no more photogenic sets than these, "for free."







Boy enters scene, walks down steps and signals to his bicycle. Like a faithful steed, it rises from the ground as the boy's gestures hypnotize the vehicle. Another magic wave and the bicycle moves forward toward our waiting hero.

Tricks with your

By RICHARD CLARK

ON THE SCREEN, our eyes watch the heroine writing a letter. With pen in air, she looks tenderly at a photograph of her sweetheart. Suddenly, his eyes seem to answer. His lips move. The young man smiles and bursts into a love song.

Bringing a photograph to life is an oldie in Hollywood's bag of tricks, but one that an amateur cinematographer can do, too. Other special effects for the amateur's bag of tricks are:

1) Stop-action filming, 2) reverse-action, 3) accelerated-action and retarded-action.

Let's consider the last one first. Standard silent speed is 16 frames per second. Most cameras have additional settings such as half-speed (8 f.p.s.) and double-speed (32 f.p.s.). By operating at a slow shutter speed, pictures can be taken under adverse lighting conditions.

The rapid speed (32 f.p.s. or faster) is used for recording race horses, golfers and other rapid subjects to be screened in "slow motion."



Girl gazing at photograph of distant sweetheart sees image come to life.

How about using this for a trick effect? Let's say, we are filming an outdoor barbeque. The chef is in a hurry to supply his hungry guests. But we film him at double-speed. On the screen, he appears to be hardly moving!

To heighten the effect, we accelerate the guests. We shoot them at half-speed. They appear to be twice as vexed as they really are.

In editing the film, we intercut sections of the two scenes: the slow-moving chef and the frenzied mob.

The same method can be used in filming a chase, say of a dog pursuing a man.

Street Corner

Accelerated-action (slow-filming) can speed up the activity of a crowded street corner, a busy harbor, a railroad station, or even a landscape with clouds floating past a foreground of hills.

Stop-motion filming is done by stopping the action, making a change in character or costume, and then resuming action and camera.

At a swimming pool, our scene shows a young lady displaying a new dress to friends in swimming suits. When they climb the ladder to the diving board, she watches, then follows. To top of the springboard she goes with her new dress.

The camera is back enough to cover the full length of the springboard. Our heroine runs to the end of the board. She jumps up, but, as if by magic, the new dress has been replaced with a swim suit. The audience sighs with surprise and relief.

Here's how it is done. We stop filming after the girl has jumped on the board for her spring. The camera waits while she climbs down, changes clothes, and returns in her swim suit. We start the camera at the point we left off — or a little before to allow a little overlap for editing.

This type of stop-motion filming also can be used to introduce the players in a family movie.

The camera, on a steady support, films the first subject. He turns to one side and puts out his hand in welcome. No one is there. Then a visitor suddenly appears. The second character introduces the third in the same sudden way. Because the group increases, make sure, before starting, that the camera is at a sufficient distance to include all the people desired.

Next, how does a diver, on the screen pop out of water, feet first to land gracefully on the tip of a springboard? The trick is done by reverse-action. Shoot the swimmer making his dive with the camera upside down. After processing, reverse the ends of the film before splicing into the reel.

With reverse action, it is easy to show a magician snatching rabbits out of a

Girl in new dress climbs diving board, runs to end and jumps into space. As





When it stops before him, he mounts and rides happily away waving a farewell.



SLOW FILMING OF BUSY CORNER WILL PRODUCE HILARIOUS EFFECT

Camera

hat or out of thin air. The subject is filmed throwing objects upward, to the right or left. On the screen, the objects leap through the air into his hands. Try it with a vase of flowers, completing the upward fling with a flat palm!

Now how about a knife-throwing act? With a set of knives, some strong black thread, and the camera upside-down, anyone can appear to be a realistic knife thrower.

Place the victim against a board fence or similar background. Fasten pieces of thread to the handles of the knives and place them around the victim. By jerking each thread, the knife is given a slight tremor to produce a quivering effect before being drawn from view. Intercut the knife shots with close-ups of the victim's trembling face and the knife-thrower's swinging arm.

Another type of trick is done with the aid of a window pane. Our scene might show a fair lady washing windows. She is angry about something. The camera is set up behind the pane of glass. Use a clear surface without flaws. Check from the camera, to make sure that no disturbing reflections appear in the glass.

The window washer is filmed at work. Suddenly she faces the camera with a displeased look, picks up a bucket of water and pitches it at the audience. After they have picked themselves up from the floor, they will realize that the pane of glass protected the camera from the water. It's a good transition device too.

The Early Days

These simple trick effects were all the rage in the early days of the films, when cameramen and directors were amazed (as were their audiences) by what the cine camera would do.

They made free use of the boy-with-bicycle trick, or variations of it. Note that only the middle scene, as illustrated above by second and third photos, are shot in reverse. The boy pushes the bicycle away from him. It moves back and falls down.

When reversed on the screen, the bicycle rises and rolls up to the boy.

The opening scene, the boy walking down the steps, is shot normally, as is the final one, in which he rides away.

After processing, the middle scene (illustrated by second and third photos) is reversed end for end before being spliced into place.

You may have noticed the ending of a Paramount newsreel in which the cameraman, grinding away, turns his camera to the audience. A similar shot can be made to conclude your own home news reels. Set a large mirror outdoors and make a close-up, pointing the camera at its reflection. Cut this into one-half foot lengths (one-foot with 16 mm) and use as your personal signature for the end of each of your films. When focusing, in a mirror, remember the correct setting is the distance from camera-to-mirror, added to the distance from mirror-to-subject.

This brings us back to the romance we were discussing at the beginning of this article. The framed picture was a mirror. The camera sighted over the girl's shoulder at the mirror. The boy was at a correct distance so that his head and shoulders appeared in the mirror when viewed from the camera.

The hero posed like a picture, and at the right moment opened his mouth and started to sing. This effect also can be done with the stop motion method. All of these trick effects can be accomplished without any special equipment.

audience gasps, they see a swim suit has miraculously replaced the new dress!

This is an example of the kind of effects you can do with stop-action filming. A tripod is the only accessory necessary for these trick effects, with any camera.











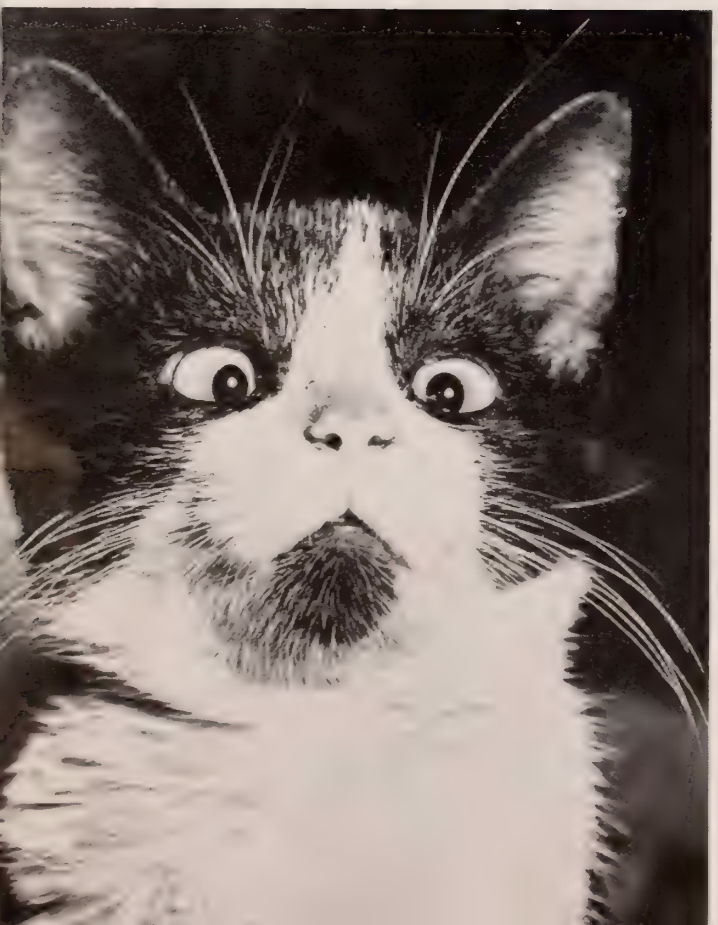
Set the stage — with camera, lighting and background arranged — and then let the beach antics begin, as on the previous page. A prop, a ball of yarn, keeps playful kittens in action and holds them within camera distance. "Playtime" could be 1-reel film.





Easter theme for a movie — morning, noon and night. Children at home, at church and, finally taking a goodnight look at a star to wish, "Star light, star bright" for whatever happy children desire after a wonderful and busy Easter holiday at home.





FASCINATING IN action, birds in flight have been the constant study of man from the days of Leonardo da Vinci and before. "Landing Gannet" is by Robert C. Hermes. "Cock-Eyed Kitty" (below), by Robert Mackay. Animals in action always are photogenic.

Camera Ideas

"WHERE do you get your ideas?" Would you like to corner Alfred Hitchcock and ask that question? Or Frank Capra or Pare Lorentz or some other great director?

"From life," he probably would say. "From seeing people and things and pictures of them. From keeping your eyes open."

If a great director has to keep his peepers peeled for people, what does the man at the camera seek?

To the cinematographer, life is a horizontal rectangle which fits on a camera. It is a world in a frame.

A bird in flight, a cat's surprise or a baby in a cute pose all are grist for his milling mind. Before a still photograph, he becomes a scientist peering at a specimen through a microscope. This frozen instant of time is a sample he may discard—or take and build with.

CARRYING THOUGHT into action, Philippe Halsman throws photogenic cats, flying water — and a surrealist painter — all into an action stew. At these antics, the babe (below) by Constance Bannister, says "Oh my Deah."



from Stills

One cat making pop eyes is only a still picture. But what if you could translate it into three cats leaping through space in the wake of a stream of water? That is the way imagination builds eye-filling action.

These photos from the 1948 Graflex contest show that movie photogs needn't disdain stills, but that every optical experience is a brick to build with.

The cinematographer watches the way a wave beats on sand. He notes how a bird wings its way or how a rock tumbles down hill gathering speed and satellites. He notes how a tunnel looks as he drives through it, the exit growing larger and larger rapidly before his eyes. Many are the optical experiences that eventually find their way into his camera.

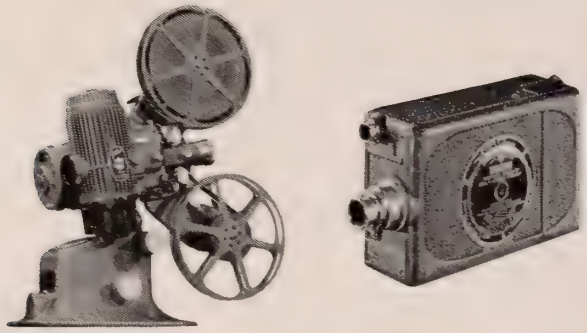
If you watch things in life and in pictures (and use them) soon people seeing your films also may ask, "Where do *you* get your ideas?"

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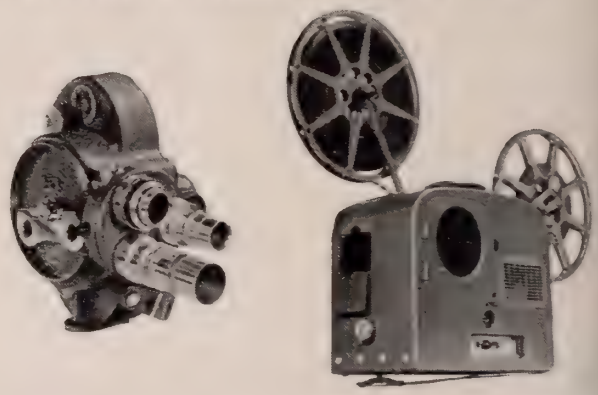
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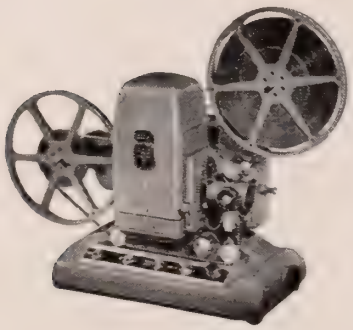
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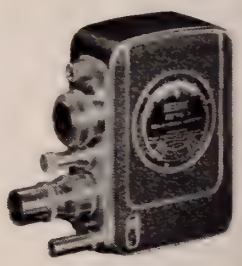
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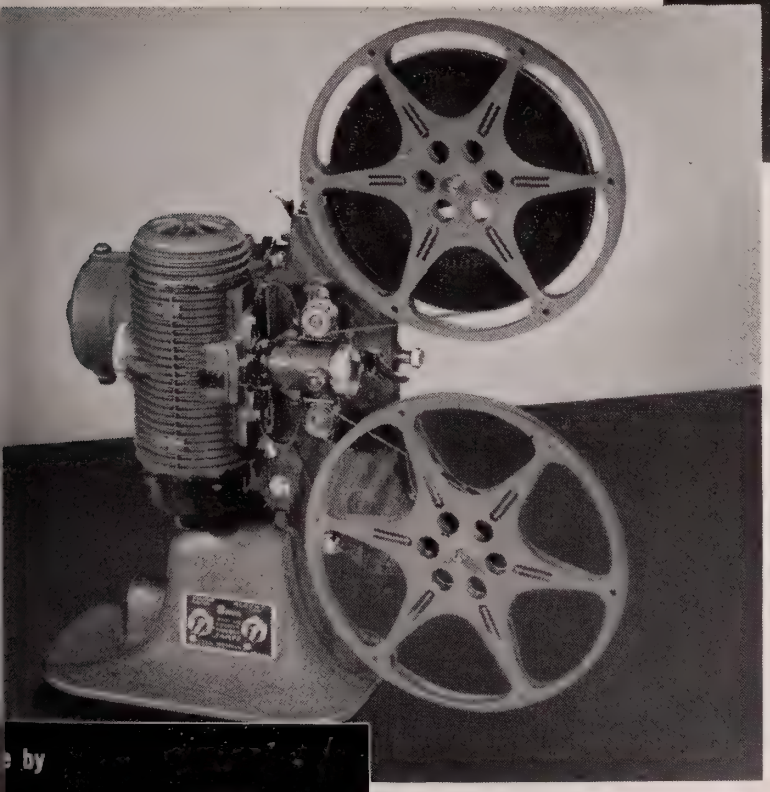
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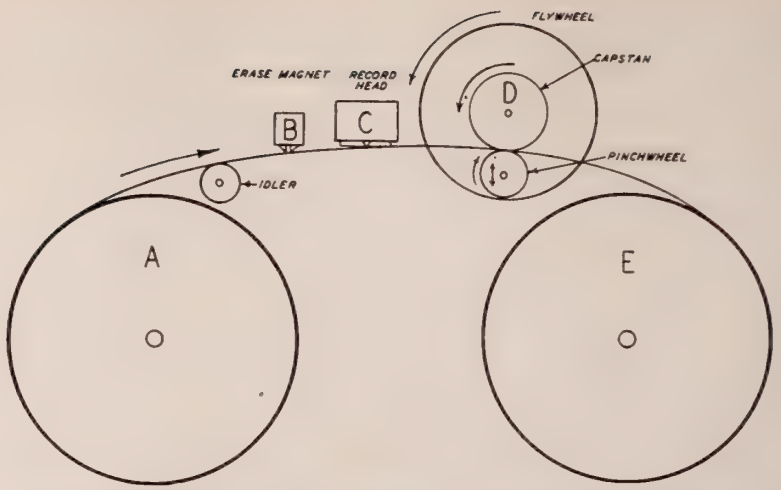
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Travel by sea and by land is the theme of many films in Spring. For audience appeal, what could be more exciting than a harmoniously-arranged scene with people moving to give it action? Look for ideas like these for use in composing your own scenes.

The Tape Recorder and How it Works

By LARS MOEN
Home Movies Contributing Editor



In a typical magnetic tape recorder, the 8mm tape moves past the recording head "C" and is wound up on the take-up spool "E." Fig. 1.

WHEN WE DISCUSS the various means of linking a recorder to the 8 or 16mm projector, to make possible sound movies at home, we refer frequently to the various parts and their functions. To clarify these, we begin here a description of some typical magnetic recording and reproducing units.

Broadly, a tape recorder consists of three major sections:

1. The mechanical portion, or tape transport mechanism.
2. The magnetic portion, including the record, play and erase heads, and the tape itself.
3. The electronic portion, including the amplifier, bias and erase oscillator, equalizers, and so on.

Leaving electronics for a future article, let us see what goes to make up the mechanical and magnetic sections.

As shown in Fig. 1, the feed spool, A, is a standard 7-inch 8mm reel which accommodates 1200 feet of magnetic tape, enough for a half hour. This rotates against enough friction or braking action to keep the tape under light tension as it is fed past the magnetic heads. This friction also keeps it from "racing" or spilling a quantity of tape when the motor is stopped.

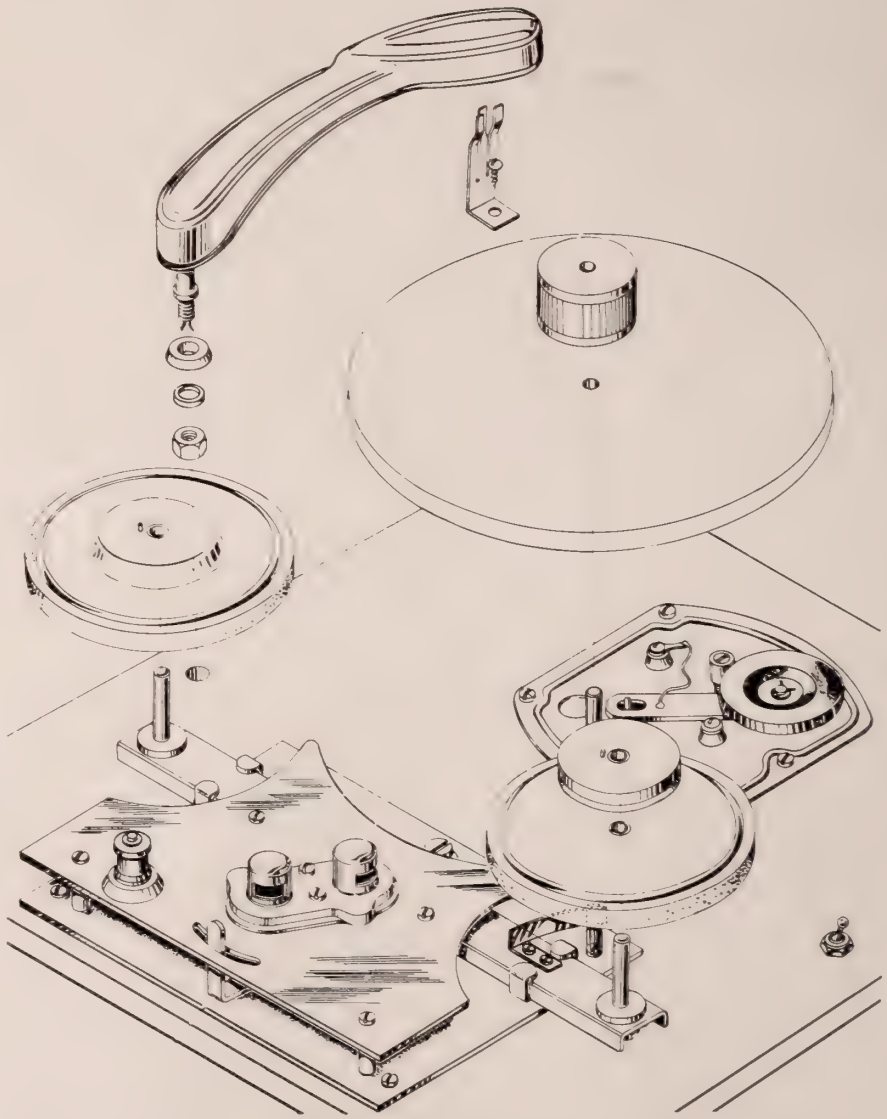
Pinchwheel Holds Tape

From the feed spool, the tape passes over an idler, which, among other things, eases the jerk in starting. It then comes in contact with the erase head, which removes any previously recorded material, and the recording head, where the sound is impressed on the tape.

Lastly, it passes the capstan—the member which is furnishing the actual driving force—and is wound on E, the take-up reel, which is identical with A. In the example shown, a rubber roller, or pinchwheel, holds the tape firmly in contact with the capstan.

In this case, the same magnetic head serves for both recording and playing. This is not ideal, but is a considerable simplification, and most amateur machines are arranged in this manner. Professional machines have separate record and play heads. In some cases, the record-play, (or record-playback as it is called) head bears directly against the capstan, eliminating the pinchwheel. Others have no pinchwheel, but rely on wrapping the tape around almost half of the capstan's circumference for a sufficiently positive drive. Whatever the arrangement, it is important in synchronizing tape with film that there be no slippage.

While all of the parts mentioned are important, two are especially vital for good quality of sound reproduction. These are the capstan and the record-play head. • *Continued on page 216*



All moving parts are driven from the phonograph turntable in this recorder. Magnetic tape usually is made of paper or plastic, with a thin coating of iron oxide. Fig. 2.



IN "MASSACRE RIVER," JACK McKENZIE WAITED A WEEK FOR THESE CLOUDS. HE USED A YELLOW FILTER.

Hints from Hollywood Films

By TAMARA ANDREEVA

MASSACRE RIVER — Allied Artists — Produced by Julian Lesser and Frank Melford. Directed by John Rawlins. Cameraman, Jack McKenzie. Film editor, Richard Cahoon. Costarring Guy Madison and Rory Calhoun.

Any amateur who laments his fate waiting for a proper "natural" effect to materialize, need not feel that he is the only one in the world in that position. Practically every major cameraman in the business has the same trouble. To capture the proper cumulus cloud effect over the rugged ranges of Northern Arizona, cameraman McKenzie patiently waited a whole week. He says if he had to wait a month, he would have still waited until the right combination of light and clouds came along.

UNDERCOVER MAN — Columbia — Produced by Robert Rossen. Directed by Joseph Lewis. Cameraman, Burnett Guffey, A.S.C. Film editor, Al Clark. Starring Nina Foch and Glenn Ford.

Anyone who frets about his lack of elaborate props, may cease to do so. Hollywood studios are using actual surroundings now, instead of building multi-million-dollar sets.

In this picture, extreme realism was achieved by shooting the key scenes in actual locales, such as the Los Angeles Plaza and Union Station. Although the realistic sets were to represent any American city, the team of the director-photographer felt that by shooting actual people as background to action, better audience participation could be achieved. For daylight scenes no provision was made to disperse the crowds

CITY ACROSS THE RIVER — Universal — Produced and directed by Maxwell Shane. Film editor, Ted Kent. Cameraman, Maury Gertsman. Starring Stephen McNally.

No sets were constructed for this picture. It was shot right in Brooklyn. Not only were the streets of New York filmed but director Shane even picked his extras right from among the gaping onlookers!

THE PALEFACE — Paramount — Produced by Robert Welch. Director, Norman Z. McLeod. Photography, Raymond Renahan. Starring Bob Hope and Jane Russell.

A Technicolor travesty on cowboy-Indian thrillers, this picture presents Bob Hope as a traveling correspondence-school dentist, with all the troubles thereunto appertaining.

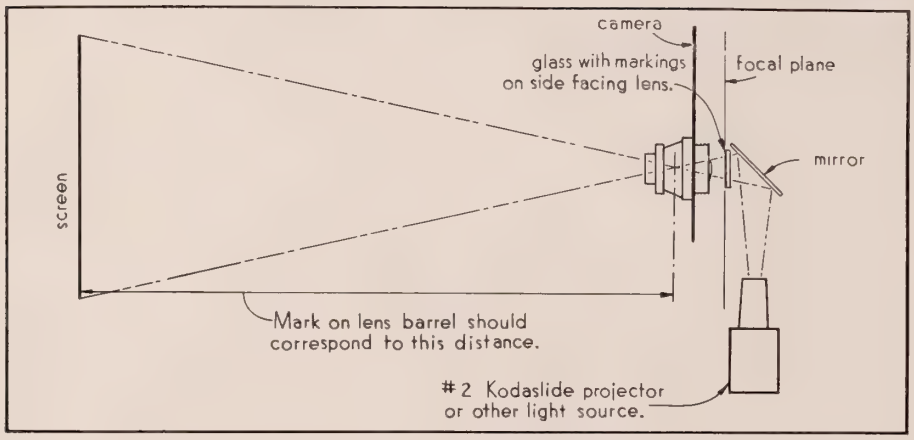
• *Continued on page 220*

CAMERA AND dolly tracks were set up at Gerritsen Beach, Brooklyn, for scenes in "City Across the River," story of a Brooklyn boy gang.



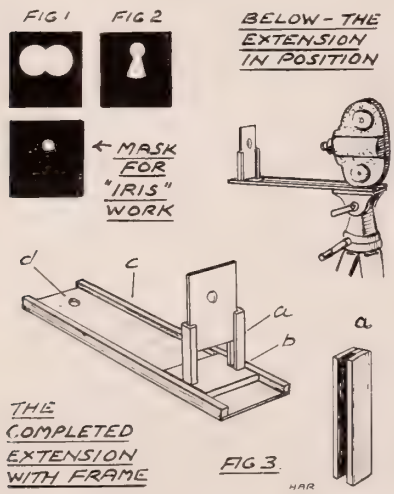
Lens Testing

The distance calibrations on a lens may be tested with a projector. A piece of glass is placed in the exact focal plane behind the lens. Some lines made on the glass, with a sharp point, are darkened with India ink or carbon, and projected on a screen by light from a projector reflected from a mirror. The line is projected on the screen set at distances corresponding to the lens markings. The two distances will correspond when the line is in focus on the screen. — *Don W. Koss, Berwyn, Ill.*



Movable Iris

A mask holder can be constructed to fit between the camera and tripod. By slowly moving a mask toward or away from the camera, while shooting, an iris wipe effect is created. The masks may be in various shapes as in Fig. 1 and 2.



A strip of aluminum, "d," 4 by 12 inches is fitted lengthwise with two strips of 12-inch wood, "c," ¼-inch square, fastened parallel on both sides by four or five small screws. The strip is fixed to the tripod through a midpoint hole drilled in the metal piece 1½ inches from one end. The strip is fastened to the tripod as shown in the drawing.

A sliding frame, "b," with two slotted verticles, "a," all of wood, slides accurately between the strips of wood.

The masks are made of thin plywood or aluminum and covered with black velvet, or painted a matte black. — *H. A. Robinson, Bebington, England.*

Safety Photofloods

Special precautions may be taken in handling photofloods when filming movie interiors. Be sure that light stands are sturdy and will not topple over during film. If a photoflood accidentally breaks, do not attempt to remove the bulb from the socket until the extension wire has been unplugged. Carry a pair of leatherfaced gloves and pliers in your light kit for such emergencies. Lacking these, you can easily remove a shattered bulb by inserting a thermos-quart-size cork in the metal base to unscrew it. Never remove a hot bulb with the bare hands. However, if it is necessary to break down equipment quickly and move to a new fllming location, insert the corrugated cardboard bulb container over the bulb and unscrew slowly. The container will serve as an insulator and prevent possible blisters. — *O.I.S., San Diego.*

Action Color Titles

To add action to color titles, film them on a white background with moving lights of changing color. Two or more sheets of colored gelatin are taped together and drawn across the front of the light source. An exposure meter reading can be taken of each color, to match them for uniform exposure. For a fade-in effect, use a series of gelatins starting with dark ones becoming progressively lighter. Ordinary colored cellophane works fine. The colors used in titles should be considered in relation to the dominant colors of the scenes near the title. Usually a smooth transition effect is desired, and a title color will be of the same general hue and intensity as the preceding scene. For example, in a film about a children's birthday party, light blue titles might best be in conformity with the mood of the situation. On the other hand, a dramatic situation, a storm scene or other sudden incident, might call for a sudden dramatic clash of colors, such as a sudden use of a bright red title. —*Judith J. Ames, Philadelphia.*

Reduction of Film

A scene that is too dark can be brought to normal by a simple chemical process. This often is helpful with titles or other short lengths.

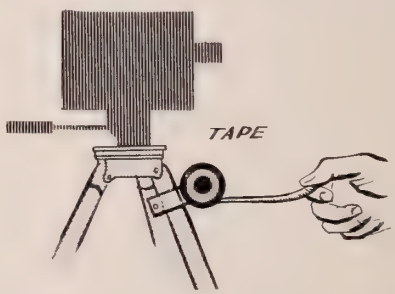
Farmer's Reducer

	Avoirdupois	Metric
Solution A		
Water	1 oz.	32 cc.
Potassium Ferricyanide	15 grains	1 gram
Solution B		
Water	32 oz.	1 liter
Hypo	1 oz.	30 grams

Add A to B, in a tray or tank, and insert the film. Keep it moving in the solution, and watch the effect. It is a good idea to have a sample of film of desired density to use as a basis of comparison. When film is reduced to desired degree, remove and wash thoroughly, about 15 minutes in running water.—*Abelard Smith, New York City.*

Tape for Focusing

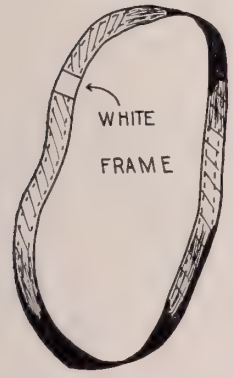
Two of the simplest and most important accessories are a tripod and a tape measure. To insure having and using them both for needle sharp pictures, a tape measure can be fastened to a tripod leg as shown in the drawing. An assistant draws it out to measure distances before each shot as the camera is moved from the medium shot to the closeup. The operator at the camera holds it so the tape cannot topple the camera by any sudden jerk. This is about the only precaution to observe. The method of fastening the tape may vary, but I have a brass clip soldered to the metal case of the tape, so it can be snapped on or off the tripod as desired. Mine is a 50-foot tape. I find it most useful when rapidly shooting a series of closeups. It's faster than using a range finder. Having it where it is needed insures that it will be



WORKSHOP

used, and that I will not look in my pockets and gadget bag and then end up asking, "Who's the so and so has the tape measure?" If Hollywood can use a tape measure — and they do — it's good enough for me.—*Clifford Drown, New York City.*

Check Camera Speed



Running a camera with a loop of film, checks speed when a blank frame is counted as it moves past a given point. The loop is threaded through the camera without using the film spools. Run the camera with the spring fully wound up and once fairly run down. Check with a watch for 30 seconds. To check 16 frames per second with an 80-frame loop, the blank frame should pass the point 6 times. Several frames more or less is tolerable. To check 24 f.p.s. with a 72-frame loop, the point is passed 10 times. When planning to use the latter speed with sound, the speed should be exact.—*Stanley E. Andrews, Vancouver, B.C.*

Flourescent Tubes May Be Dangerous

Fluorescent tubes should not be used for containers or other purposes, as many of them contain beryllium, a powder which is harmful if it comes in contact with a cut in the skin. Anyone who should happen to break a fluorescent bulb should receive medical attention to make sure that he has received no cuts with beryllium-contaminated glass.

Portable Background

A collapsable wooden frame, 3 x 4 feet, furnishes either a handy background or a light-reflector. Several pieces of colored fabric may be interchanged as backgrounds for flowers and other small subjects, as well as closeups of people.

When the frame is to become a sun-reflector, I thumb-tack on a strip of a discarded movie screen.

The frame is 4 pieces of pine hinged together at three points and held with a screen-door snap at the fourth. These pieces are folded together for carrying, the fabric is rolled around the outside. With a blue, yellow and red strip of fabric, I have what amounts to almost a pocket-size background which can be carried on hiking trips. Am planning another frame of the same size to carry the reflector-surface on one side and a color background on the other. Two interchangeable frames, and a few pieces of fabric will make a versatile outfit.—*Harry Ault, New York City.*

Ideas for Titles

Pictures can be used as title backgrounds with the words painted on by various methods, using either a broad-stubbed lettering pen or a fine camel's hair brush.

Chinese white or India ink may be used depending on whether you want light or dark letters to contrast with the background. A stencil or lettering guide assures uniformity.

To write on a photograph, the following solution bleaches out the image, leaving white lettering:

Iodine	45 grains
Potassium Iodide	1 oz.
Gum Arabic	45 grains
Water	3 ozs.

To write on glass, an analine dye will furnish title lettering in color. The scene is photographed through the glass for the title background. The size of the glass determines the distance from the camera. For ink that writes on glass:

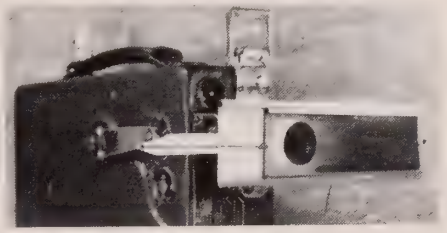
Borax	¼ oz.
Water	1 oz.

Heat the above, then add 1¼ oz. white shellac, heating until dissolved.

Cool the solution and add analine dye of desired color.—*Neil Kaplan, Minneapolis.*

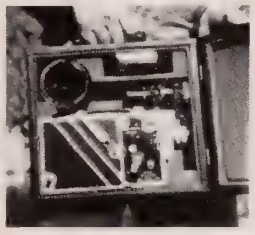
Fading Glass

A mounted holder for a fading glass can be fitted over any camera lens. The



holder, 4 by 1⅝ inches, is tin and fits over the lens with a section of brass tubing lined with cardboard and black velvet. A cardboard frame holds the fader which is made of glass of increasingly-exposed film. The fading glass slides along the holder manually. It can be made automatic by connecting it to the backwind handle. — *Arthur Sharp, Centredale, R. I.*

Carrying Case



A compact carrying case can be constructed according to individual needs. The case shown here carries a 16mm camera, a 63-mm telephoto lens, 3 rolls of film and an exposure meter. The interior is lined with felt. The exterior is surfaced with leather.—*George A. Lazzatti, Brooklyn, N.Y.*

Camera Distance Table

For 16mm Cameras

	15mm lens	25mm lens	50mm lens	75mm lens
 **Large Head**	**2 ft.**	**3½ ft.**	**7 ft.**	**11 ft.**
 **Head and Shoulders**	**3 ft.**	**5 ft.**	**10 ft.**	**16 ft.**
 **Waist figure**	**4 ft.**	**7 ft.**	**14 ft.**	**21 ft.**
 **Knee or short figure**	**10 ft.**	**17 ft.**	**35 ft.**	**54 ft.**
 **Tall figure or 2-shot**	**12 ft.**	**21 ft.**	**42 ft.**	**64 ft.**
HOME MOVIES MAGAZINE, DATA CARD	3/5" lens	1-inch	2-inch	3-inch

This reference table may be clipped and pasted on a 4 x 6 index card for permanent reference.

New Films

Latest 8mm. and 16mm. Silent and Sound Commercial Releases

Death Valley Dangers

With Ken Maynard, Hoot Gibson, Bob Steele and Linda Brent, this is a fast-moving Western which takes place in Death Valley, where the Trail Blazers are ordered to bring in a gang who have been robbing the stage coach of its gold shipments. A fake gold mine becomes an important clue in the case and the picture reaches its climax in a rousing gun battle. Post Pictures, 16mm, 6 reels, 56 minutes running time.

The Great Chase

Home movie projector owners will have another famous comedian in Castle Films this month when the late W. C. Fields appears in "The Great Chase," prepared especially for 8mm and 16mm projectors. Fields, as an innocent bank guard, becomes tangled up with bandits and cops in a riot of fun and action.

Kit Carson

One of the great outdoor screen masterpieces of all time is Edward Small's "Kit Carson," portrayed by John Hall, concerning the adventures of this famous Indian fighter in the days when America was young. Its action filled story unfolds some of the spectacular episodes in his life when he joins forces with John C. Fremont, brilliantly played by Dana Andrews, to survey and map the shortest overland route to California in the days when travel often meant fierce attacks from the Indians. The outdoor spectacle roars with the excitement of the untamed West. A Commonwealth 16mm release, 11 reels.

Shadow of Suspicion

A comedy-drama with Marjorie Weaver, Peter Cookson, Tim Ryan, Ralph Lewis and Pierre Watkin, this is a fast-paced picture in which jewel thieves are being chased by a slower-witted sleuth, and two investigators become involved with the secretary of the company being investigated. The crooks try to frame the secretary, but the scheme is discovered in time. Post Pictures, 16mm, 7 reels.

United World Releases

New releases by United World Films, 445 Park Ave., New York City, include "The Vigilantes Return," ($17.50 plus 50%) 7 reels in Cinecolor; "Frieda," ($20), 10 reels; "The Earth and Its People," "Highlands of the Andes (Peru)," and "Sheep Ranching Country (Southeastern Australia)."

Film Source Directory

A Directory of 16mm Film Sources is available from the Radiant Manufacturing Corp., Chicago, Ill., listing firms of general and special interest, educational, religious and entertainment movies. The directory (25c) gives names and addresses of producers and distributors and lists specific information pertinent to obtaining films. Sources making films available on free loans are repeated in a separate section.



Death Valley Dangers



The Great Chase



Kit Carson



Shadow of Suspicion

16mm Features

New 16mm features to be released by Astor Pictures Corp. include the following: "Flying Wild," "Smart Alecks," "Mr. Wise Guy," "Let's Get Tough," "Bowery Blitzkrieg," "Pride of the Bowery," and "Neath Brooklyn Bridge," starring the East Side Kids; "Ape Man," "Black Dragons," "Corpse Vanishes," "Invisible Ghosts," and "Bowery at Midnight," starring Bela Lugosi; "Spooks Run Wild," starring the East Side Kids and Bela Lugosi, and "Zis Boom Bah," a musical starring Grace Hayes, Peter Lind Hayes and Benny Rubin. They were formerly released by Monogram.

Dramatic Shorts

Twenty half-hour dramatic subjects are on the 1949 short-subject schedule of the RD-DR Corp. These shorts will carry the series' title, "The Reader's Digest of the Screen." Among scripts being considered for early production in this series as Frederic Loomis' "It's Later Than You Think," General Dwight Eisenhower's "A Letter to a G.I." and John Edgar Hoover's "Dangerous Freedom." The first full-length RD-DR feature production will be William L. White's "Lost Boundaries."

16mm Film Catalogues

Teachers of science, mathematics, music, nature study, history, geography, physical education and literature will find films of value listed in the new Film Rental Catalog, from Institutional Cinema Service, 1560 Broadway, New York City. Every subject released by the March of Time, Young America Films, Knowledge Builders, Castle, Official, and Post organizations are included. Also added to the Entertainment Films Section are the late-release and features from major Hollywood studios.

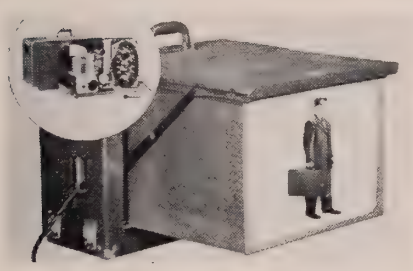
Travelogues

International Films, newly formed in Hollywood, specializes in travelogue-type visits to unusual places. First releases are Ulithi, The Isle of Tattooed Men; Korea, Oriental Land of Strange Customs; The Philippines, showing the village of cigar-smoking women, an Igorot Indian marketplace, etc., and several dancing reels. The travelogues have never before been released. They may be purchased optionally with either Spanish or English sound track.

The British Information Service, New York City, in a catalog lists ninety-four subjects, with a brief synopsis of each. The films cover international affairs, British domestic policy, colonial development, education and science.

Product News

Portable "Theatre"



A portable "theatre in a suitcase" with self-contained 11 by 15-inch screen, the Ampro Repeater is designed for use by salesmen and demonstrators. The 400-foot "repeater" reels require no re-threading or re-winding.

A 300-500 watt projection lamp provides ample illumination for daylight showing. AC-DC amplifier with automatic voltage regulator provides undistorted sound. Free moving "easy action" film guide rollers, with the Ampro swing-out film gate, assure gentle treatment of film with minimum of film wear.

Industrial Division, Ampro Corporation, 2835 N. Western Ave., Chicago 18, Ill.

Projector Prices Reduced

Kodak's two 16mm sound projectors have been reduced in price. The Sound Kodascope FS-10-N Projector, single-speaker unit, has been dropped from $500 to $345. The twin-speaker unit (which was $565) now is $395. The Kodascope FB-40 Projector, which has the greatest undistorted watt output now available from a portable tungsten 16mm sound-projection equipment—40 watts—now is $585.

Film Rewinding Eliminated

The Camera Specialty Co., Non-Rewinding Reel Set, for 8mm and 16mm projectors, silent or sound removes the need for film rewinding. Film is always ready for re-showing, and the possibility of showing film backwards or upside down is eliminated. ($14.50).



B & H Filmosound Projectors

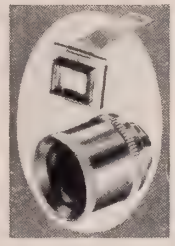
The streamlined 185 *Filmosound* projector is lighter and more compact than its predecessors. The "One-Case" *Filmosound* weighs 35½ pounds, while the two case units are balanced with 30 pounds for the projector unit and from 15 to 40 pounds for the speakers, depending on size. They are equipped with 1000-watt projection lamps.

In the *"Once-Case" Filmosound,* a 6-inch speaker is mounted on a door in the side of the case. For the two-case models, 8 inch, 12 inch or power speakers are available. The 2-inch lens is standard, but others are available.

New aluminum "slip-in" reel arms, fitted with slots on one end, make attachment to the case a quick operation. Cross bars in the belt slots prevent the belts from falling into the case when the "slip-in" reel arms are removed.

DeJur Wide-Angle

DeJur-Amsco Corporation, Long Island City, New York, announces Wollensack wide-angle attachments for its cameras. These include a lens wide-angle attachment and a view finder attachment, available for both the single and turret cameras, using either the f/1.9 or f/2.5 (13mm lens). They double the field of view that the standard 13mm lens gives, and are color-corrected.



Adds Sound to Any 16mm Projector

A 16mm silent movie projector can now be converted to sound in a matter of minutes with a sound-on-film adapter ($69.95) from Apex Video Co., Balboa, Calif.

The assembly includes a sound head, a radio sound adapter, and all other parts necessary for converting any 16mm silent projector to sound. The Apex adapter takes sound off the film and plays through any radio or amplifier; it is simplified so that the owner himself can do the converting job within an hour. A mounting bracket, especially made for each model and make of projector, insures correct position and synchronization.

Stereo Slides

Horner Cooley 3-dimensional slides look like ordinary 2 x 2 transparencies. But when projected in any standard slide projector, and viewed thru a pair of Bi-color-scopes, the pictures have real stereoscopic depth. The slight disadvantage of having to view the screen through the Scopes is outweighed by the thrill of seeing 3-dimensional pictures on your own home screen. The slides also are usable in any twin-lens viewer if viewed thru the Scopes. Stereo-slides of various subject matters are in local camera stores. The process is being made available to



marketers of educational, religious or industrial slides, or as film strips.

The process uses two colors — red and green with one image in each color. The viewer, with a red filter for one eye and a green for the other, separates the overlapping images and the eyes see a stereoscopic picture with natural depth.—Horner-Cooley Productions, 6356 Hollywood Blvd., Hollywood 28.

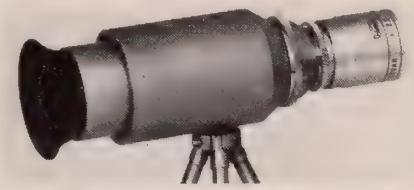
Wide Angle Lenses

Two Wirgin Luvar f/2.5 coated prime wide angle lenses. The Wirgin 7mm lens ($39.50) fits all 8mm cameras, including turret cameras. The field, 72 degrees, which is double that of normal lens. The optical system consists of 7 elements. It is hard coated and color corrected with diaphragm stops from f/2.5 to f/16.

The Wirgin 12½mm lens ($45), for all 16mm cameras, has the same features as above. Camera Specialty Co., Inc. 50 W. 29th St., New York City

Lens Tester

The Wirgin Lens Tester ($15) shows the actual scope and composition of a scene before being photographed. It shows the angle of view between regular, wide angle and telephoto lenses. For



8mm and 16mm lenses. Camera Specialty Co., 50 W. 29th St., New York City.

Wide Angle Lenses

Two new wide angle lenses for motion picture cameras are available from Morton Co., 86 S. Sixth Street, Minneapolis, Minn. The Morton Primar, a prime lens, is adaptable for all 8mm cameras with interchangeable lenses and desirable for 8mm cameras with turret fronts. It has 6½mm focal length, f/2.5

SOUND And SILENT FILM LIBRARIES

WHERE TO RENT OR BUY 8mm AND 16mm FILMS

ALABAMA

BIRMINGHAM
Evans Motion Picture Co.
2107 Fifth Ave. North (3)
Wilfred Naylor
1907 Fifth Ave. North (1)

ARIZONA

PHOENIX
Movie Center
706 North First St.

CALIFORNIA

HOLLYWOOD
Camera Craft Film Library
6764 Lexington Avenue
HE 6856
Castle's, Inc.
1529 Vine Street
GL-5101
Hollywood Camera Ex.
1600 Cahuenga Blvd.
HO. 3651
Leader 16mm. Film Library
4336 Sunset Blvd.

LONG BEACH
Tate Camera Shop
2819 East Anaheim St.

LOS ANGELES
Films Incorporated
1709 West Eighth St.

SAN BERNARDINO
Valley Film Library
1657 E. Street

SAN FRANCISCO
Brooks Cameras
56 Kearny Street

SANTA ANA
Frank's Cameras
407½ N. Broadway
Phone 3508

FLORIDA

PENSACOLA
Imperial Motion Picture Co.
401 N. 6th St.

ILLINOIS

CHICAGO
Films Incorporated
64 East Lake St.
Ideal Pictures Corp.
28-34 East Eighth St.

INDIANA

FORT WAYNE
A & I Leather & Camera Shop
814 So. Calhoun St.
ANthony 5208 or 5209

KANSAS

HUTCHINSON
Don E. Reger Film Rental Library
Box 864, 5½ W. Sherman

MARYLAND

BALTIMORE
Lewy Studios
853 North Eutaw St. at Biddle
Stark Films
537 North Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
208 Newbury St., Dept. HM
Frank Lane & Co.
5 Little Bldg.
Stanley-Winthrop's, Inc.
20 Shawmut Street (16)
Wholesome Film Service, Inc.
20 Melrose St.

BROCKTON
Iris Pharmacy
238 Main St.

NEW JERSEY

NEWARK
Lincoln Film and Camera Service, Inc.
69 Lincoln Park.

PASSAIC
The No-Wat-Ka Co.
257 Main Ave.

NEW YORK

ALBANY
Hallenbeck & Riley
558-562 Broadway

BROOKLYN
Reed & Reed Distributors, Inc.
7508 Third Ave. (9)

NEW YORK CITY
Commonwealth Pictures Corp.
729 Seventh Ave.
Films Incorporated
330 West 42nd St.
Institutional Cinema Service, Inc.
1560 Broadway (19)
King Coles Sound Service
340 Third Ave. (Zone 10)
Mogull's Films & Camera Exchange, Inc.
55 West 48th St. (Radio City)
National Cinema Service
69 Dey St.
Nu Art Films, Inc.
145 West 45th St.

YONKERS
Ideal Motion Picture Service
371 St. Johns Avenue (4)

OHIO

CLEVELAND
Sunray Films, Inc.
Film Bldg., 2108 Payne Ave.

DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND
Films Incorporated
314 S.W. Ninth Ave.

PENNSYLVANIA

ALLENTOWN
Commercial and Home Movie Service
727-729 West 19th St.

PHILADELPHIA
Ted Kruger
3145 N. Broad St.

READING
Hollywood Film Service
116 No. 9th Street

RHODE ISLAND

PROVIDENCE
Samson's Picture Service
35 Portland St. (7)

TENNESSEE

CHATTANOOGA
Grady Young Pictures,
837 McCallie Avenue

WISCONSIN

MILWAUKEE
Movie Mart
4518 West Burleigh St.
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to f/22, covers up to four times the normal area, click-stops and coated optics ($49.95).

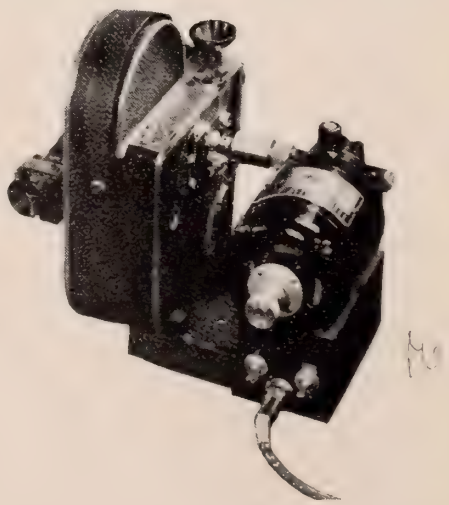
The Morton Widar, a supplementary lens, attaches over regular lenses on practically all 8mm and 16mm cameras. It covers four times normal area and retains same speed as lens it is used with. Converts a ½-inch f/2.5 lens to a 12½mm f/2.5 lens, etc. Has focusing mount and coated optics ($39.95).

Heating Mat

A rubber heating mat to keep an even temperature for darkroom solutions is Thermo-Mat, manufactured by Air-Appliance Co., 447 So. Fair Oaks, Pasadena, Calif. Made of flexible built-in rubber with a thermostat. The mat is 5/32 of an inch thick and size 14 by 22 inches. It operates on 120 volts, 60 cycle, A.C., 150 watts.

Motor for Bolex Camera

The Stevens Synchronous Camera



Drive gives 24-frame speed and can be operated with any synchronous sound recorder, by simply plugging into any 115-volt, 60-cycle line.

Stevens Engineering Co., 2604 Military Ave., Los Angeles 34.

Screen Finder

New Radiant "Screen Finder" is a slide-rule which gives information on screen types for various projection needs; audience capacity of screens; data on screen sizes; distances from screen to projector; and focal length of lenses for various needs.

Wide Angle Lens

The Elgeet wide angle lens for Bell & Howell 2-Turrett Auto 8 Magazine cameras, with 7mm f/2.5 lens, is composed of 6 elements. Knurled filter ring accommodates standard 21.5mm filter discs. The lens ($47.55) has a view finder ($5.95) for use with it.

Vacuumate for Coronet

All future film releases from Coronet Instructional Films, Chicago, will be given the Vacuumate process which gives protection against finger marks, scratches, oil, water and climatic changes.

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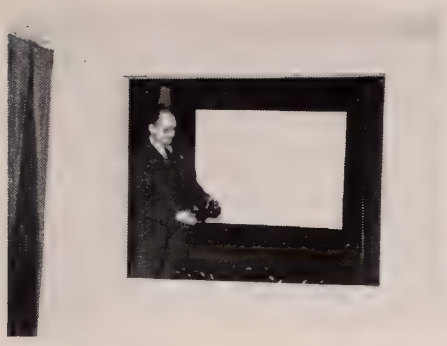
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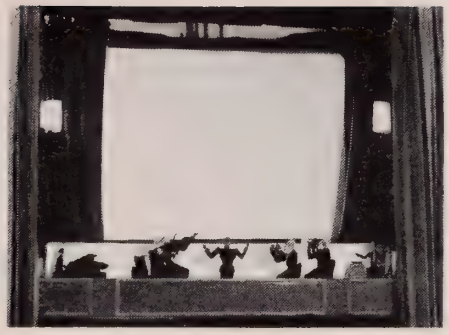
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The Stevens Synchronous



Carroll Davidson made a recessed screen to give added depth to his screen performances. A velvet drape curtain covers theatre front when not in use. Photos by Ormal Sprungman.



A unique basement theatre, with an "orchestra" of composition-board cutwas constructed by Dr. Leonard Martin of the Minneapolis Cine Club. The stage conceals laundry tubs.

HOME MOVIE THEATRES

By Ormal I. Sprungman
Illustrated by the Author

SOMEBODY said that you can show a good movie in a barn and draw a crowd, but that the finest theater in the country wouldn't insure a good turn-out for a poor film.

There's truth in that. But a good film looks better with proper presentation, and a home amateur theater is about the best professional touch anyone can give his efforts.

Because conditions vary, it is not always easy to adapt someone else's theater plans. The best features of a number of little showhouses often can be utilized. The space may be a vacant attic or a basement corner.

The theater should be at least twice as long as it is wide. My brother and I once built a "theater" in a basement area scarcely 8 feet wide by 20 feet long. With a 2-inch projector lens and a throw of 18 feet, we were able to fill a 30 x 40-inch screen installed behind a midget stage built of composition board.

Our 16mm movies were projected from a semi-soundproof booth, and dual turntables provided music and sound effects through a loud speaker under the stage floor. Oilcloth curtains were handdrawn. Footlights, spotlights and house lights were operated from the booth. Second-hand regulation theater seats—with the gum wads scraped off their bottoms—were installed in three rows of four each.

Ray Rieschl, another Minneapolis amateur movie maker, created a nautical motif for his basement theater. A commercial artist himself, he oil-painted a seascape along one entire wall, complete with railing, port holes and artificial rivets for the bulkheads. Seated in this midget theater, enjoying the screening in subdued light, the effect created is similar to being aboard a pleasure liner.

Carroll Davidson utilized velvet drapes as his stage curtains, covering a recessed screen for greater depth. Opening and closing of the curtains was done smoothly by electric motor, while a dimmer was used to fade out the house lights as the screening began and to bring them up bright at the close of the show.

Dr. Leonard Martin, movie-making dentist, who graduated from an 8mm enthusiast into a 16mm Cine-Special expert with a bag full of lenses, soon found need for setting aside a part of his home for movie screenings. He first converted the laundry room by building a portable stage which fitted over the laundry tubs to hide them from view. Then he built a platform over the oil storage tanks in an adjoining room and cut a couple of peep holes through the wall. Projection as well as dual turntable sound accompaniment was handled from his precarious perch.

Later, when he built a larger home, ample basement space was figured in the plans for a combined recreation room and theater. Now he has triple turntables with five pickup arms in a permanent installation. Projection is done from a completely soundproof booth. Even his tiny "orchestra" was jigsawed to order and put in action in silhouette directly beneath the movie screen.

Extension Control Cord

Control Cord is an extension cord with a combination fitting at one end to provide a live outlet for the projector, and a built-in push switch for control of room lights. The room lights are attached by plugging into the outlet plug at the other end of the Control Cord. Unit has 12 feet of rubber cord ($2.98). With industrial type components ($3.75).

Ewart and Koch, 15 Brattle Street, Cambridge 38, Mass.

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There's a real thrill in store for you when you try the PR-1! And what superb pictures you'll get! Just Press, Set, Read—the meter remembers the rest—gives you correct exposure under all conditions. Incident or reflected light, movies or stills—here's the meter that does everything! No extras to buy. You get it all for **$32.50***. At your photo dealer's. *General Electric, Schenectady 5, N. Y.*

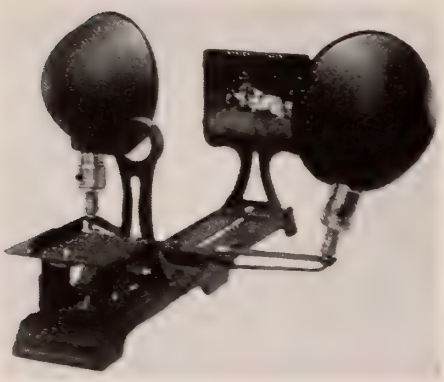
The meter with a MEMORY
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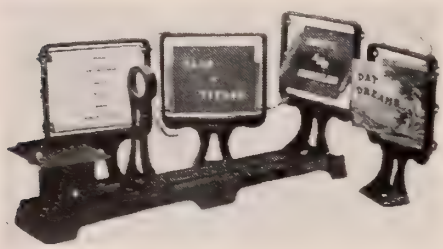


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New Books on Photography

"Reading maketh a full man," says the proverb. "And helps to improve picture-taking," we might add. Books, not only on cinematography, but also on related fields, are listed in this column.

STRANGE DECEPTION by Jack Horner. Copyright by Horner-Cooley Productions, Inc. $3.

This is a book on how to write a motion picture script. Included is an actual script titled "Strange Deception," which Horner-Cooley Productions, Inc., plan to produce. There is a reprint of The Production Code as administered by the Motion Picture Association of America, Inc. The book shows the method used to write the script and steps in filming it. The movie will employ three-dimensional photography and would be one of the first full length motion pictures in stereo.

LIGHTING FOR PHOTOGRAPHY, by Walter Nurnberg. Focal Press, New York City, cloth, 7x9½, illustrated, 170 pages, $4.00.

Photography is "writing with light." This book deals with that basic problem, treating the fundamental techniques of artificial lighting. Part 1 covers the theory of light. Part 2 describes types of light sources. Part 3 covers actual practice with chapters such as the very important one on light and shadow applied to face and figure. Photography schools have adopted this book as a standard reference. Although written for still photographers, cine photographers can profit from this practical study of lighting.

YOUR CAMERA, All the Steps to Good Photography, by W. D. Emanuel. Focal Press, New York City, 5x7½, 240 pages, illustrated, $2.50.

For the beginner, this book begins with intimate little chapters titled, *I am the Lens, I am the Shutter, I am the Film, and I am the Exposure Meter.* Diagrams and photos help make this presentation interesting as well as understandable. After covering the fundamentals, it covers use of artificial light, filters, darkroom methods, practical formulas, color photography, printing and enlarging. It is a complete beginner's bible written for still photographers.

COLOR TRANSPARENCIES, A Manual of Color Photography, by C. Leslie Thomson. Focal Press, New York City, 5x7½, cloth, 271 pages, illustrations include photographs and diagrams in color, $4.50.

A comprehensive work, this deals with theoretical and practical applications in a way to answer the questions of the beginner as well as the advanced still photographer. It covers additive color systems, subtractive color systems, varieties of color film, choice of equipment, color temperature and filters, composition and contrast, processing equipment, duplication, and fault tracing. Separate chapters cover the processing of Anscocolor and Kodak color films.

"PHOTO-FLASH IN PRACTICE" by Geoffrey Gilbert, Focal Press, New York City, 5x7½, 254 pages, illustrated, $3.50.

This book, by a professional photographer, sets out to clearly explain how flash works and how to use it. The many details covered include: types of equipment, use of extension cords, reflectors and their importance, diffusers, guide lights, multiple flash, exposure and development control, flash and color, flash and daylight, infra-red, types of cameras, shutters and synchronizers.

Amateur Home Movie Reviews

★★★Excellent, ★★Good, ★Average

★★THE GREAT STORK HUNT, 700-foot 16mm black-and-white by Elmer Jeppsen, Brigham, Utah. This is a good example of how sequences showing family, friends, places and events can be worked into a plot to heighten interest. Mr. Jeppsen uses the premise of an open hunting season on storks as his theme. He goes in search of the elusive bird, shoots a couple of tail feathers off him, visits a number of friends to ask if they've seen a stork about. He finally sets a trap in a hospital and although he doesn't snare the bird, that feathered infantryman (pun!) does leave an extraordinarily cute baby boy for the hunter and his wife. Photography is excellent, as is continuity and editing. The picture is too long to hold sustained interest of strangers, but friends of the persons pictured will find it much more effective than the all-too-common "snapshots on movie film" that amateurs sometimes take of their families and acquaintances. Shot with a Bolex H-16 camera, Raptar 1.9 lens. Dissolves — and very good ones they are — made by stopping down the lens, except those made in sunlight, which were made with polarizing variable density attachment made for binoculars; the latter required four times normal exposure.

★★★AS TIME GOES BY, 150-foot 8 mm. Kodachrome by John Lloyd, Long Beach. This could be subtitled: ". . . in California." It's a year-around set of films showing the flowers, foliage and fruit around a home in a sunny clime, and the

work that goes into them. Easterners will envy the opening sequence, when it's "Winter — So much to do and so little time," and there are flowers in bloom. Film intersperses some beautiful shots of flowers with footage of householder's efforts to finish caring for his plants so he can take it easy — which, of course, he never does. Beautiful opening and closing skyscapes, good titling and only a bit of underexposure here and there to mar the total effect.

★★SONG OF THE SEA, 400-foot 8mm Kodachrome by Frank Kallenberg, Long Beach, Calif. This is the story of a painter and a fugitive who moves in on him in a Mexican coastal shack, to hide from the law. There's an old maid who seeks romance with the crook. A Mexican girl models for the artist, but her mother constantly seeks to grab the daughter's daily pay. There's some nice photography, but the plot isn't entirely clear. We've got a hunch, too, that reperforated film was used; it jumped frequently and badly on two different projectors, both of which behaved fine with other films screened before and after this picture. Titling good, except for a few misspelled words.

★★★ROGUE RIVER VACATION, 400-foot 16mm Kodachrome by Forrest Kellogg, Long Beach. A splendid vacation film, featured by excellent photography and marred only slightly by a reluctance to cut out one weak sequence—in which the edge of a boat windshield blocks out a scene. It is too slowly and too incompletely used to be a wipe. Another weak sequence is a too-long shot of salmon fishing. Some of the nicest sunset filming we've yet seen, a few well-done titles, and some excellent shots early in the reel prove again how effective such simple objects as gnarled pieces of driftwood can be when filmed with imagination and care.

★★A FLORAL SYMPHONY in color, an 800-foot 16mm Kodachrome by Leonard Graham, Long Beach. The green thumb brigade would "ooh" and "ah" over this picturization of California's flora. Desert, mountain and garden all contribute their choicest blooms for a well-photographed and excellently-titled color film. There are one or two underexposed spots and another one or two that struck us as being slightly off sharp focus, but most of the 800 feet is excellent. Opening titles on book pages are fine, and so are most of the others, but grammar slipped on one: "Mountain lilacs wave it's feathery plumes.....". There's a mighty nice closeup of a hummingbird feeding, and a super sunset. Mr. Graham's undoubted knowledge of his subject reveals itself in the fine identification titles.



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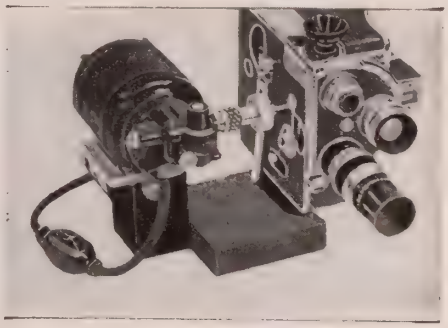
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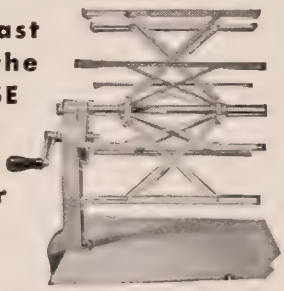
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Home Movie Clubs

CINEMA clubs this month feature a varied program of activities, including civic enterprises, forums, salons, contests and club elections.

Showing movies to shut-ins at various local institutions will be a project of the *Kings Club* of Brooklyn, N. Y. One of the first assignments will be a screening at Kings County Hospital for 75 patients. In addition, the club plans to photograph groups of patients for their families and friends. Arrangements have been made to project movies on hospital ceilings in cases where necessary.

Movie Forum

Speakers on movie taking will highlight the 1949 Public Movie Forum in Philadelphia, April 26, by the city's Guild of Photographic Dealers. A program booklet containing information about movie making and projecting is being distributed to movie fans within a 70-mile radius.

Duplicate films of President Harry S. Truman's inauguration ceremonies and inaugural parade now may be obtained from the Washington, D. C., *Society of Amateur Cinematographers.* The club members recorded the historic event from seven different vantage points to produce a 16mm, 360-foot Kodachrome film, "Presidential Inauguration—1949."

Screening pictures of other cinema clubs is a growing practice of the *Amateur Motion Picture Society* of Albany, N. Y. At recent meetings, pictures were shown from the Buffalo Amateur Cinema Club and Schenectady Photographic Society. The Albany group also traveled to Schenectady, where they were guests.

What to do on meeting nights? A demonstration on reversal processing was given at a meeting of the Calgary, Canada, *Amateur Motion Picture Club.* Since positive film was used, red safe lights could be used for illumination, while processing was done on an open reel. A running commentary was given as the various steps were taken.

Up-to-Date

At one of their meetings the Minneapolis, Minn., *Octo Cine Guild* heard an explanation of sound-on-film research being made at the Minnesota Mining and Manufacturing Co. The members were brought up to date on the progress of recording sound on 8mm. film.

Round table discussions and "Worst Film Nights" supply instruction at meetings of the Chicago, Ill., *Metro Movie Club.* Discussions by members on mutual problems, including films demonstrating dissolves, fade-ins and fade-outs were held at the club's weekly meeting. Two meetings were devoted to the members' "worst" films, where they were discussed and criticized.

A lecture on the construction and use of exposure meters was given at the Flint, Mich., *Amateur Movie Club.* It was followed by slides showing correct exposure by use of the exposure meter.

Club elections include the following:

Hamilton, Ontario, Canada, *Amateur Movie Makers*—Gerald F. Robinson, president; Harry Beube, vice-president; Mrs. R. Britton, secretary-treasurer; W. J. Hill, program chairman, and E. C. Cope, membership chairman.

Columbus, Ohio, *Movie Makers*—William Hammons, president; William Headley, vice-president; Margaret Humphrey, secretary, and Leona Rupp, treasurer.

Chicago, Ill., *South Side Cinema Club*—Louis E. Bohlin, president; Kurt W. Bohse, first vice-president; Victor F. Baczurik, second vice-president; Miss Lennie M. Turnham, secretary, and Ted Gizyn, treasurer.

Movie makers who are faced with the problem of finding a suitable story for their film can take a tip from Seattle. The *Amateur Movie Club* suggests that there is a large amount of movie material in short stories. Suggestions are to use stories by authors such as Edgar Allen Poe, O. Henry and Ring Lardner.

Color Slides

A drive among members for slides of interesting topics that have universal appeal is being conducted by the Petaluma, Calif., *Cinema Club.* The slides will be donated to the Red Cross for use in hospitals.

The oldest hobby club of its kind in New Jersey, the *Trenton Movie Makers,* recently celebrated its 13th anniversary. The club, organized January 31, 1936, had its first president, George W. Guthrie, in charge of the anniversary program.

Many members of the *Chicago Associated Amateur Cinema Clubs* competed in a television contest. Winning films were televised. (One way for television stations to get free programs!) The clubs hold their annual convention April 24 at Palmer Park, with the Movie and Slide Club as hosts. Each club will have a booth to display equipment and show movies. Manufacturers and dealers will demonstrate their latest products and give lectures.

A sequence contest with film sequences of long, medium and close-up shots was held by the Los Angeles *Cinema Club.* The films were submitted by members primarily for instruction.

A second annual film salon with prize films from all over the United States

will be held May 2 by the Denver *Cinema League.* Another movie salon in May will be held in Buffalo, N. Y., by the *Amateur Cinema Club* of Buffalo and Home Movies and Movie Makers annual best selection contests.

Albany, N. Y., *Amateur Motion Picture Society* boasts of having one of the oldest active camera enthusiasts in its club, 87-year-old Jesse Leonard.

Film Contest

The third annual exposition and interclub contest for amateur movie producers in Southern California will be held in August by *Los Angeles Cinema Club.* Clubs can get additional information from E. E. Fairchild, contest chairman, 3965 West Sixth St., Los Angeles 5. This is the new permanent mailing address of the club.

A group of the *Brooklyn Amateur Cine Club* has formed the Brooklyn Color Slide Club, with Ed Poole president. Swap night, held recently by the *Chicago Metro Movie Club,* had members bring problems, ideas and surplus equipment to exchange. A lecture and film on scenario writing were given to members of the *Milwaukee Amateur Movie Society.*

Newly elected club officers include the following: *Galesburg, Ill., Camera Club*—Raymond James, president; Bob Telford, secretary, and Mrs. Frances Burrell, treasurer; *Amateur Movie Society* of Bergen County, Hackensack, N. J.—Steven T. Moran, president; Conrad Woyce, vice-president; Frederick Smith, treasurer and Lorenz Boehm, secretary; *Kansas City Amateur Movie Makers*—Charles A. Stone, president; Dr. Leonard E. Carr, vice-president, and Ruth B. Grove, secretary-treasurer.

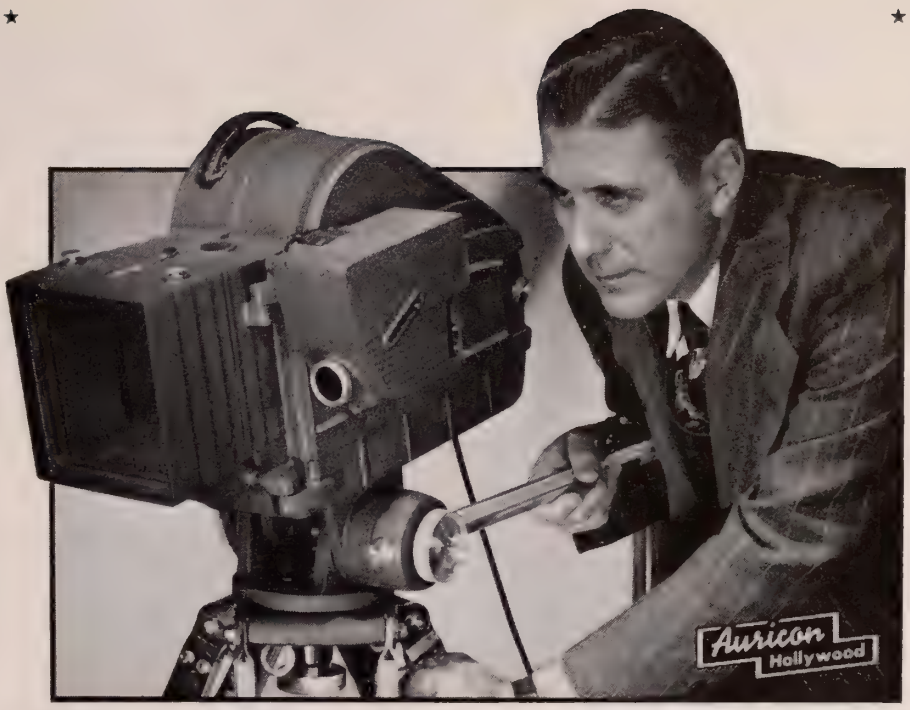
"Play Better Golf"

Speaking before a meeting of the Professional Golfers Association, Irving Leos of Official Films, Inc., urged golf pros to awareness of the teaching and entertainment values of films. His talk was in conjunction with the showing of Official's new golf reels, "Play Better Golf."

"The film is one of the most effective teaching tools in existence. With equipment costs going down, and the variety of subjects constantly increasing, you can use films to enrich both the social and professional phases of your activities," he said.

Tropical Research

A new research laboratory in Panama City, Panama, has been opened by Eastman Kodak Company. It is designed for the study of photographic materials under tropical conditions. Its facilities include a modern 2-story building in the Juan Franco area of Panama City and a jungle test station on Barro Colorado Island in Gatun Lake, part of the Panama Canal.



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Kodak Scientists Make "Heat Radiation Pictures"

A new method of making "heat radiation pictures" by photographing a glowing phosphor screen was announced by Eastman Kodak Company.

The new technique, called "thermoradiography," uses highly sensitive phosphors, which glow in the dark, to record the heat of objects over a wide range of temperatures.

Pictures have been made in this way of heated chemical apparatus, of a radio tube warming up, and of a teakettle of water boiling on a hotplate.

One picture, which demonstrates the sensitivity of the technique, shows a human hand, with thumb up and forefinger pointing. The warmth of the hand provided the radiation for the picture. The slight difference in the temperature of the hand compared to that of the air in the room was sufficient to register its image on the phosphor screen.

Dr. Franz Urbach explains how heat radiation pictures are made:

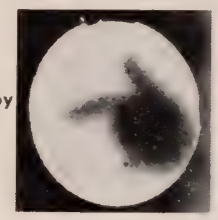


Photo of a hand by its own heat.

A screen is coated with the specially prepared phosphors. Through use of a curved, metal mirror, the heat radiation of an object is focused on the screen. Here the image can be examined under ultraviolet light, or can be photographed.

The image is a picture of the object against its warmer or cooler background.

You might, for example, paint an outboard motor with one of the special phosphors. When you look at the running motor under ultra-violet light, the effect is as if the motor were glowing like a hot stove in a dimly lighted room.

By measuring the brightness of the phosphor, Dr. Urbach pointed out, you can measure temperature at many points simultaneously.

Such a comprehensive picture of the heat distribution of an object, which can be recorded in still or motion pictures, has not hitherto been available. It is expected to have a variety of scientific applications.

Phosphors show a 20 per cent change in brightness with each Centigrade degree of change in temperature. And thermography can be used for temperatures ranging from that of liquid air to four or five hundred degrees Centigrade.

B & H Buys Kryptar

Bell & Howell, manufacturer of motion picture equipment, entered into the film manufacturing industry last week by purchasing (for $325,000) the Kryp-

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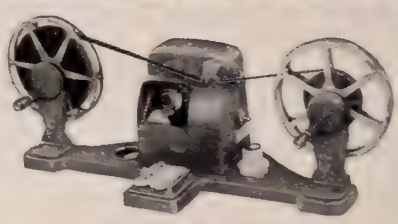
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tar Corporation, Rochester, N. Y. Plans call for a $1,000,000 expansion of the film plant.

Bell & Howell was the exclusive purchaser of the entire microfilm output of the Kryptar Corp. prior to the latter's cease of operations in the fall of 1948. All such film will now be sold by Burroughs Adding Machine Co., Detroit, Mich., recently appointed by Bell & Howell as exclusive world-wide distributors of its entire line of microfilm equipment. Though purchases from an outside source will be continued, Bell & Howell indicates that the facilities of the Mt. Read plant in Rochester will be required as an additional source of microfilm for Bell & Howell microfilm equipment.

How Many Colors Are There?

How many colors are there? The eye can see about 10,000,000, but two scientists have now come up with an automatic machine so precise it can distinguish more than 100,000,000.

The new device, known as the General Aniline-Librascope Tristimulus Integrator, figures out the answer to a series of computations involving integral calculus before a man attempting the same job by hand can sharpen his pencil.

The device, which integrates continuously over all portions of the visible spectrum, will tell immediately whether a given color will match another color and, if not, will describe the difference between them. Without the integrator an answer to this question may take hours to get, and even then be less accurate.

Although the eye can tell whether two colors are the same, no one can describe color differences in words which mean the same thing to everybody. Color scientists, however, have developed an internationally accepted mathematical procedure for obtaining numbers which unambiguously specify any color.

In order to understand this method and the operation of the new computer, it is necessary to know that color as we see it is composed of three parts: First the light, which is energy radiating from the sun or a lamp, secondly the dyed, painted or naturally colored material under observation which reflects or transmits varying percentages of light of different wavelengths, and finally the eye itself.

Internationally accepted data on the light and the eye are available, and reflectance or transmittance may be measured on an instrument known as a spectrophotometer. These three factors must be combined mathematically, but even a color blind person can make the necessary calculations and evaluate the color of any material.

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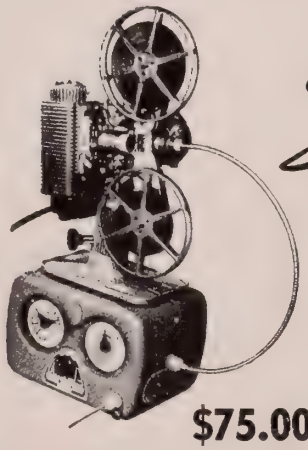


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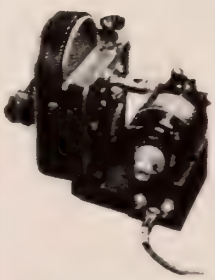
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Photoflood for Super-Speed Photography

Development of an extremely powerful photographic floodlight, producing light from 7 to 15 times the intensity of sunlight on a bright day, has been announced by General Electric's Lamp Department.

The first lamp to be designed especially for high speed photography, it will produce ample light for the taking of motion pictures at a speed of up to 8000 individual pictures a second, according to G-E illuminating engineers. This speed is 500 times that normally used in the making of movies.

Producing 75,000 footcandles of light (compared with the 50-footcandle level existing in the better indoor lighting systems), the new high-speed 750-watt lamp will be used in the taking of movies of extremely rapid action which is to be studied in slow motion, engineers said.

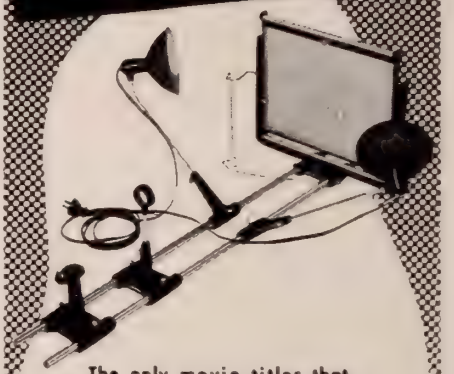
Such photography is employed chiefly in connection with research, design and development work. It is used in such fields as ballistics, aeronautics, industry, medicine and others. By means of high-speed movies it is possible to study such fast action as a bullet passing through glass, human muscles in motion, the vibration of machinery, and the flutter of a canary's wings.

In the past, because of the lack of lighting specifically designed for the purpose, a variety of makeshift floodlamps has been used in high-speed motion picture photography, according to engineers. They said much of it was awkward to handle, or required considerable auxiliary power equipment, and failed to produce the required intense concentration of light on the object being photographed.

To withstand the intense heat it generates, the new lamp is constructed of heat-resistant glass, and its reflector bowl is coated with silver instead of the aluminum usually used. However, the lamp is intended to be used only a few seconds at a time, engineers explaining that high-speed cameras consume a 100-foot reel of film in as little time as one-half a second.

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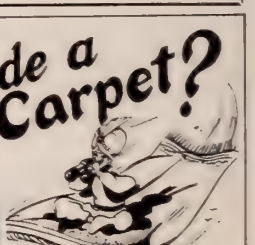
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"Mini-Tape" Recorder



A miniature magnetic tape recorder, weighing less than 14 pounds including self-contained power supply, has been developed by the newly formed Stancil-Hoffman Corp., 1016 N. Highland Ave., Hollywood, Calif.

The "Mini-Tape" is contained in a carrying case, 6 by 7 by 13 inches, and can be carried by a shoulder strap. A Brush lapel microphone enables the operator to modulate the tape from a distance of from 4 to 6 feet, although greater distances are possible if there is no background noise.

The "Mini-Tape" carries standard flashlight batteries for the motor drive and filaments and minature "B" batteries for the amplifier. Tests indicate battery life at approximately two hours for the motor and from 5 to 7 hours for the amplifiers. Five-inch reels, containing 600 feet of tape, give a recording capacity of 15 minutes when run at 7½ inches per second tape speed, and 7½ minutes when run at 15 inches per second. Frequency response remains the same at either speed, flat to 5,000 cycles.

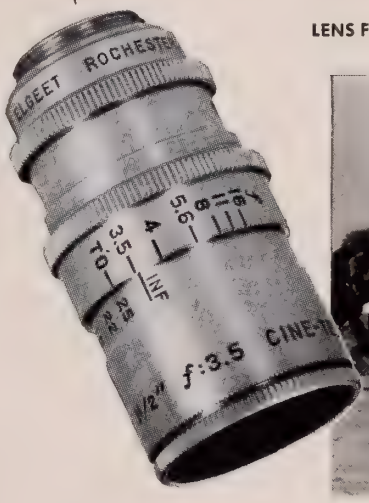
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New Emulsion May Aid Study of Sun from Rockets

A new photographic emulsion developed for identifying atoms or chemicals through analysis of their radiant energies may prove useful for study of the sun from rockets.

The new material is called a "vacuum ultraviolet" or VU emulsion. It may be used in the thin atmosphere 250 miles or more above the earth, or in near-vacuum on the ground. It is sensitive to light far into the ultraviolet.

The VU emulsion, which was developed in Kodak's research laboratory, has extremely close-packed silver grains, with very little gelatin. The gelatin of a normal photo emulsion absorbs ultraviolet light. The new emulsion, with little gelatin, enables the ultraviolet light to be recorded.

Ultraviolet rays of the sun are intense at high altitudes where the VU emulsion may be used. While the sun's rays in this form cannot penetrate the atmosphere, study of them is important because they cause electrical disturbances in the upper air which affect our weather and radio communications.

Extensive tests of the VU emulsion were made at Kodak. Air was pumped out of a torpedo-shaped device known as a vacuum spectrograph. The emulsion, placed in the vacuum, was exposed to a high intensity spark rich in ultraviolet radiation. The tests, on the ground, simulated conditions the emulsion encounters at high altitude.

The scientists expect that the VU emulsion will also advance research in atomic spectra studies for identifying chemicals or atoms through analysis of their radiant energies. It will be useful also for studies where the gelatin of normal photographic emulsions absorbs radiation and does not permit photographic recording.

• *Continued from Page 200*

Magnetic Sound

Since it is the capstan which furnishes the driving force that transports the tape, it is obvious that it must rotate at a constant speed. If you have ever listened to a phonograph which fluctuated ever so slightly in speed, you know the disagreeable sound—known as a "wow"—which such a speed change causes.

For good quality of sound, the speed variation of the capstan should not exceed two percent and it is not as easy as might be imagined to drive a drum from an electric motor and keep the speed as constant as that. There will be some variation in the motor speed, and further slippage may be introduced in

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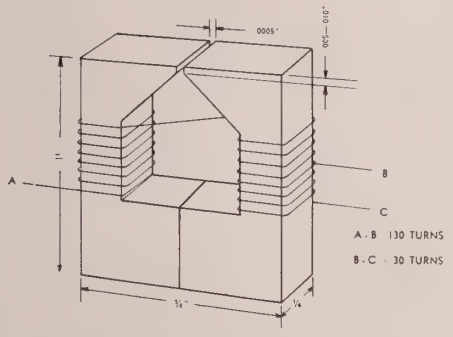
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the linkage between motor and capstan. What we need, then, is a device which will tend to keep the capstan turning at constant speed, despite small variations in the driving force.

The simplest means of accomplishing this is the flywheel, which is extremely constant if fairly heavy, perfectly balanced and in good bearings. It must be remembered, however, that a flywheel, once set in motion, does not stop immediately when the driving force is arrested, so some sort of clutch must be provided which will permit the flywheel to slip when the machine is stopped. Otherwise, the tape would be torn.

Not all machines use the flywheel. Some use a type of friction pad, which increases its braking action if the capstan speed rises, and lessens it if the capstan tends to slow down, thus ironing out the variations. Others use a disc revolving in a thick oil, or a brass ring rotating in a magnetic field.



A typical record-or-play head for magnetic tape is shown in diagramatic form. Fig. 3.

The motor is usually a shaded-pole induction motor, which is an extremely practical type of constant speed motor in units of moderate size.

Interestingly enough (and contrary to popular supposition) the energy which forms the sound signal fed to the amplifier is furnished, not by the tape but by the motor! Magnetism is a state or condition of matter, not a form of energy. As a magnetised area of the tape passes the playhead, the magnetism causes it to cling, and the motor furnishes the energy to pull it away. It is this energy which becomes the sound signal. Magnetised bits of the tape, driven across the magnetic gap in the playback head, act like the armature of a tiny dynamo, and generate a current in the same way that a dynamo generates it. That is why the tape remains unchanged after one or a thousand playings.

As a matter of fact, the playhead would show a change before the tape would. The coating on the tape is a form of oxide of iron, roughly the same thing as jeweler's rouge or crocus cloth. In other words, it is an abrasive. This means that gradually the tape will grind away the face of the record-play head, until finally it has to be replaced. This has been greatly reduced within the past

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year by new techniques of smoothing the surface of the tape, but there is still a constant polishing action.

The other vitally important unit, the record-play head (or two heads, as the case may be), is shown schematically in Fig. 3. As will be seen, it is a two-pole electro-magnet in which the two poles are joined together at one end, and at the other end form a gap usually half a mil to a mil in width. Not shown in the sketch is the shim, of beryllium copper or aluminum, which fills this gap.

In spite of careful shielding, the head has a strong tendency to pick up hum from the motor, unless the two poles are very exactly balanced. It will be noted in the sketch that the windings are in two sections. One winding receives the sound signal, the other the bias current. This will be further explained next month. In some instances, signal and bias are mixed in the amplifier, and the head does not have this extra winding.

Also important is the alignment of the head. In a combined record-play head, it is only necessary that the head have a fixed position which does not change, but if separate record and play heads are used, it is vitally important that the gap in the one be exactly parallel with the gap in the other. If the play head gap is not exactly parallel with the sound waves impressed on the tape by the record head, the volume will drop and the higher frequencies may be cancelled out entirely. You can easily demonstrate this for yourself by rocking the play head ever so slightly from side to side while the machine is playing; immediately the sound goes mushy.

The erase head is much simpler, since it has a wide gap which saturates the tape with a high frequency magnetic field. In many cases the gap is deliberately set at an angle, so alignment is no factor. Some machines, instead of a high-frequency erase current, merely use a permanent magnet of Alnico V. Many engineers feel, however, that this type of obliteration leaves an undesirable amount of noise on the tape after erasure.

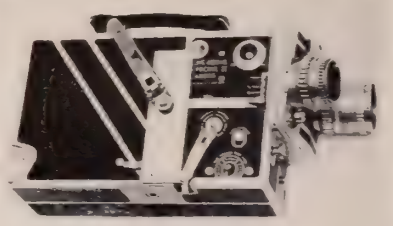
The take-up reel offers only one mechanical problem. At the beginning of a spool, when the tape is winding up on a small center, the reel must turn fairly rapidly. As the diameter of the spooled tape increases, the reel must turn more and more slowly. Thus, like the take-up of a projector, the reel must be "overdriven" with provision for the necessary slippage.

An additional mechanical feature is a provision for rapid rewinding. As a reel takes a half hour to travel across at normal speed, it is desirable to have an arrangement several times faster than this for rewinding. On most machines, the tap is removed from the erase and record heads before rewinding. On some

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machines, the rewinding operation is powered by a separate motor.

The tape itself consists of a coating about half a mil in thickness of one of the magnetic oxides of iron in a plastic binder, on a base about a mil and a half thick of paper or plastic. There are several suitable oxides, ranging in color from light brown to black. Strictly speaking, they are not interchangeable, as different oxides require a different strength of bias current, different signal strength, have different transfer and erase characteristics. Hence, when you find one type of tape that works well on your machine, stick to it.

Tapes have also been made which were coated, not with iron oxide but with a finely powdered form of iron or magnetic alloy. These are somewhat more abrasive than the oxides and there is no immediate indication of their general adoption.

As a concrete illustration of the mechanical construction of a tape recorder, we reproduce one of the assembly charts of the Tapetone recorder, Fig. 2. This recorder, as mentioned last month, sells at $62.50 (chassis only) or $98.50 (chassis and amplifier in kit form). In a forthcoming article we will describe some typical amplifiers.

• *Continued from Page 186*

Blow of Death

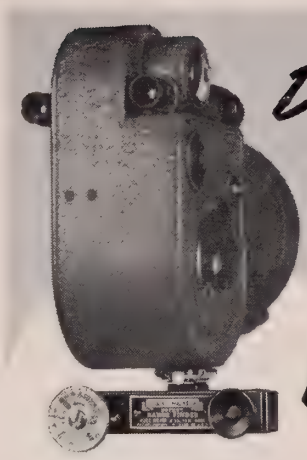
5) Closeup of fencer lunging over the table from a kneeling position. Opponent parries and slams both blades to table.
6) Fencer with the upper hand, closeup from a low camera angle.
7) Reaction closeup of opponent, from a high camera position.
8) Fencer releases blades and slices at opponent's head.
9) Opponent ducks and sword slices candle instead.

This sequence is one of the twelve sections of the story. It is close to the real climax; therefore, events are building fast, and more peaks are used than in earlier sections.

No long shots are used at this point. Action is mounting too swiftly. To insert a long shot would dwarf the duelers and call attention to the surroundings. Long shots and extreme long shots are used early in the fight, and long shots and inserts of the watching Duke were used for relief. However, there is no time for relief or recapitulation at this point.

The principal "peak" in this sequence is the closeup of the flying blade just missing the fencer's head, and splitting the candle on the table. The next peak is a push over the table. The swordsman leaps over it.

In preparing the sequence, the climax was placed near the conclusion of the



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episode, but is not isolated. We are prepared for it by the fall. Suspense occurs as the antagonists lock blades. Then the climax—the slashing blade.

The leap over the table serves as an introduction to a new set of events.

In the climax shots, closeups and extreme angle shots are used. A low, tilted position for the camera filming the leap intensifies the size of the table and its massiveness. The closeness of the camera and the distortion of angle makes the actual leap look more exciting and dangerous.

The scenes did not all go as planned, but the shooting was completed in a few days.

The final job took place in the cutting room. It was an exercise in tempo cutting.

Many times a certain effect is visualized in the imagination, conceived on paper, executed to the best advantage by camera, cutter and the action itself; but the final result doesn't quite come off. This is exactly what happens in many instances. In others, everything seems to "click."

By producing a film of this nature, any group will find that the best teacher in the world is the exercise of putting plans into action, and then impartially reviewing the result.

• *Continued from Page 201*

Hints from Hollywood

An unusual third-dimensional effect was created by building inside the studio, pine-studded "hills" which blended with a sky backdrop surrounding the stage. The backdrop covered 18,550 square feet of wall space, was 530 feet long, and 35 feet high. This device saved expensive location work.

***BORDER INCIDENT* — MGM — Produced by Nicholas Naufack, directed by Anthony Mann. Cameraman, John Alton. Costarring George Murphy and Ricardo Montalban.**

Here again the camera technique approaches the documentary. To enhance realism, the cameraman sacrificed the elaborate lighting equipment at his disposal, and shot the most suspenseful shots with only a few lights. The producer and cameraman had to take a lot of kidding from the principals who joked that they would have to bring flashlights to the preview to see themselves on the screen. But they admitted that for scenes which were to give the feeling of sinister realism and impending doom, low key lighting accomplished more than any other lighting techniques could do.

John Alton, who is famed for two other suspenseful dramas, *Rain of Terror* and *T Men*, says he seldom chooses overhead lighting which makes the actors' faces look like artificial masks. He advocates lighting from one side, which lends to more dramatic modeling.

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● 85 KODACHROME movies! War, Atom Bomb, Travel, Air, National Parks, Beautiful Models. Catalog, 3c stamp. 2-scene "Waikiki" sample, $1.00. Specify 8mm. or 16mm. WORLD IN COLOR PRODUCTIONS, Elmira, N. Y.

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● WANTED—Used equipment. Bargain list on request. PETERS, 41-B South 4th St., Allentown, Pa

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TIMELY TITLES FOR APRIL HOME MOVIES

TITLES HELP TO TELL THE story and to give a professional finish to your films. These can be shot either with color film or black and white, in typewriter titler with a 5-diopter supplementary lens. The correct title distance is 8 inches. Daylight or artificial illumination may be used, but it should be uniformly distributed; also check that no shadows fall on the title while it is being filmed.

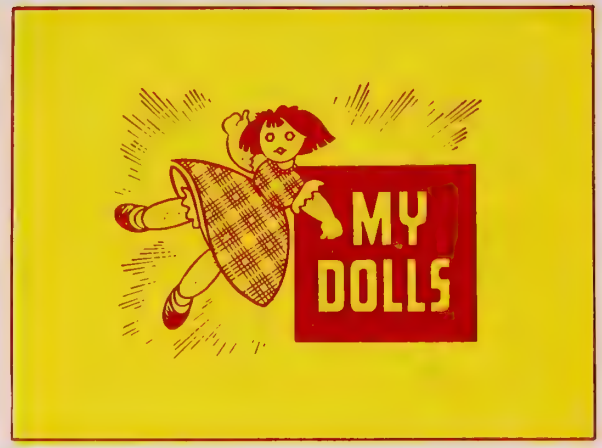
About 5 seconds is adequate for most titles on the screen. (This would be 2 feet of 16mm film or 1 foot of 8mm.) The time naturally may be varied in accordance with the effect desired. Titles at the beginning, for example, might run a little longer, than titles inserted during some fast-paced action activity on the screen.





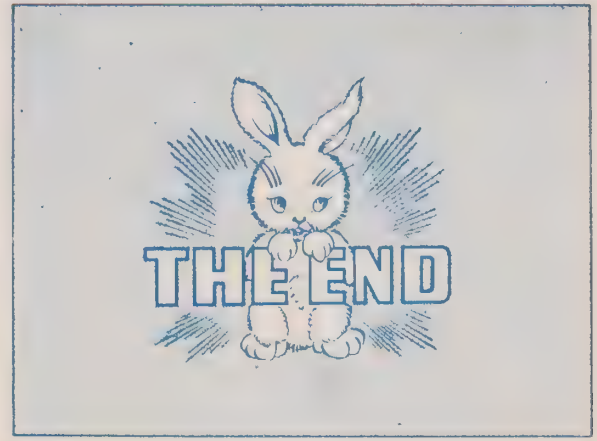


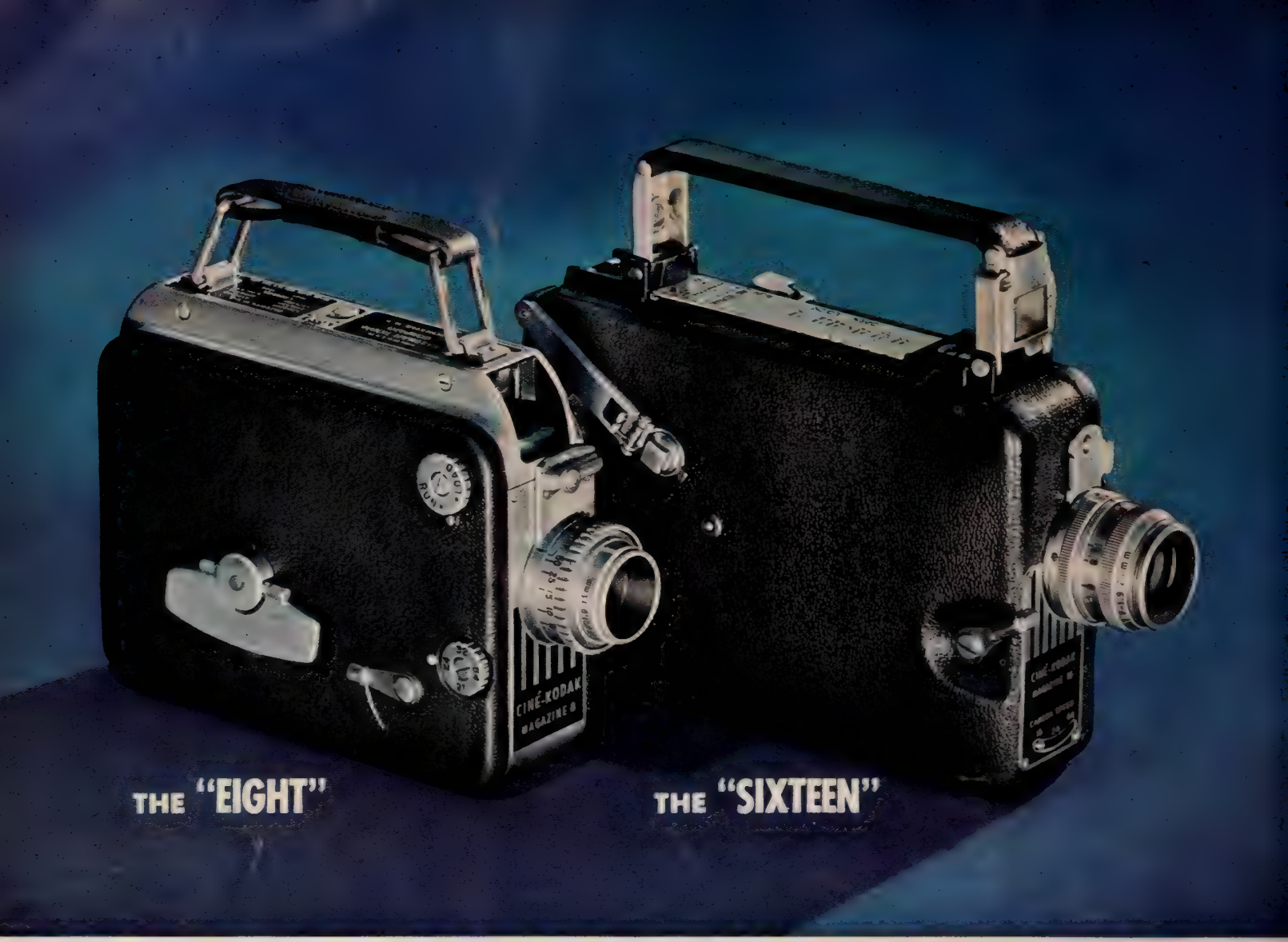












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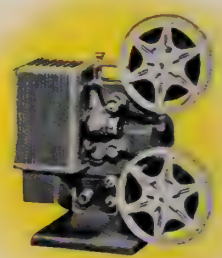
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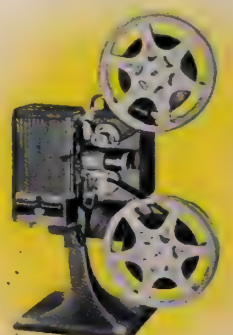
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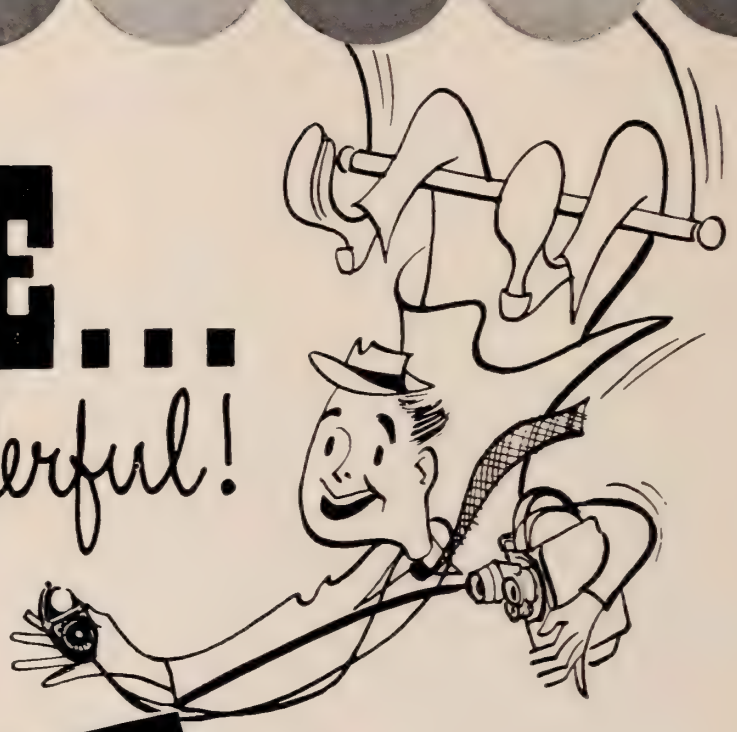


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HOME MOVIES

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Managing Editor

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CINE ROUNDUP

ONE of the most interesting movies made in Hollywood during the past year will never be seen by the general public. It is the story of the making of Sierra-RKO's *Joan of Arc.*

The hero of this not-to-be-released movie? The men behind the scenes and everybody except the star . . . Ingrid Bergman. The cameraman? Ingrid Bergman.

Ingrid is almost as interested in making movies with her personal 16mm camera as in acting. She is all over the sets between scenes getting unusual shots. She is in 90% of the scenes for "Joan" but when not working, she was alongside the regular camera using her own. Characteristically, she is in none of this behind-the-scenes movie. It is her version and hers alone and she permitted no one else to shoot any of the footage.

Ingrid's interest in photography goes back to her childhood. In Stockholm, Sweden, her father rented a standard size movie camera to photograph the festivities at her first birthday party, when she was a year old. Later she acted in little plays which he wrote and photographed. This unquestionably inspired her to become an actress. Her father was her first director-producer.

He photographed her each birthday. Now she carries on the same habit herself, with her little daughter Pia, age 9. Ingrid uses a Bell & Howell 16mm Autoload, as you can see from the picture on page 251.

End of An Era. Need any arc lights, sound stages, megaphones, star dressing rooms or commissaries? Can you use some slightly-second-hand sets from *Gone With The Wind* or *Duel In The Sun?* If so, you would have been interested in the slightly-colossal auction held last month on the Selznick Studio lot in Culver City, Calif. About a half million dollars worth of "odds and ends" were advertised for sale, including cameras, sound equipment, and Selznick's own carved mahogany desk.

If you'd like also to bid on Jennifer Jones, Shirley Temple, Gregory Peck or Robert Mitchum, to put them in your home movies, it's too late. Their contracts were sold previously to Warner Bros. and other studios. *Sic transit gloria Selznick.*

Continued Story. Are you one of those who wondered why the story about the film, *Blow of Death,* last month ended rather abruptly on page 186? If so, you have one of the first run copies that lost the "continued" line. You'll find the balance of the story on page 219, April Home Movies.



"All I did was ask him about his wife and kids"

Speed filming. Bored with shooting at the same old 16 or 24 frames per second? Just for a change, how would you like to do a slow motion shot at 500,000 frames per second?

No need to start adding up the cost of 500,000 frames . . . this camera takes only 90 frames . . . all in less than 1/5000 of a second!

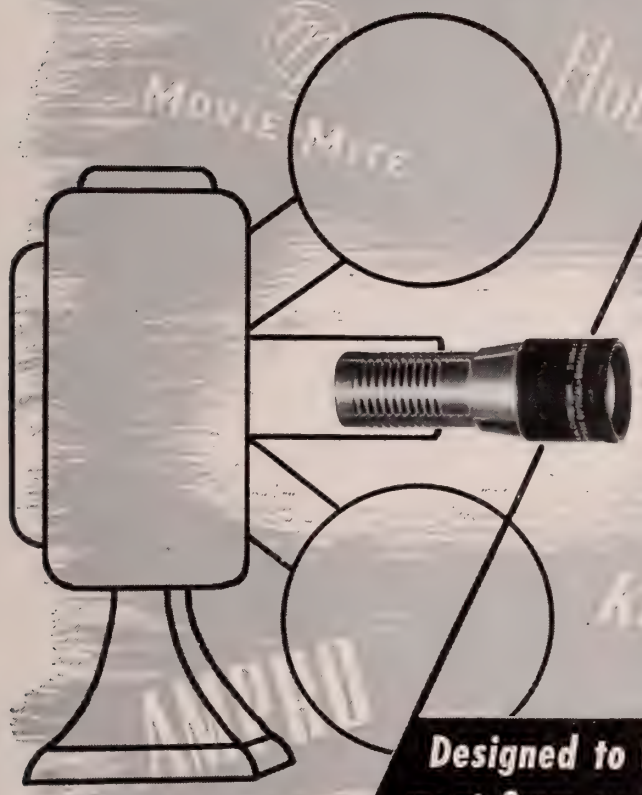
How does it work? The "camera" is in the shape of a disk with a hole in one side. Inside the disc there is a 15 frame strip of film. Rather there are six such strips of film. The film doesn't move. In the center of the disc, a six-sided mirror revolves, reflecting the subject to each of the 90 frames of film in succession. There is a lens in front of each frame. The ninety lenses and film frames remain stationary. Only the central mirror whirls, and in 1/5555 of a second, ninety pictures are taken.

The camera was shown by Dr. C. D. Miller, at the Society of Motion Picture Engineers in New York City. A wartime invention, it was used to photograph the mile-a-second motion of an explosion inside an airplane engine cylinder.

William Daniels is listed in the cast of *Family Honeymoon.* Not seeing him, you might think that someone erred. But they didn't. As the dead husband of Claudette Colbert, he's a photograph, only. What a role! Wonder whether he'll have to pay dues to the Screen Actor's Guild now?

Daniels, as director of photography of *Naked City,* has just carried home the Oscar for the best black and white photography of 1948. The award for the best color photography went to Joe Valentine, for his work on *Joan of Arc.* Color is easier than black and white, says Joe, because color film does part of the job. It separates the planes of a scene. With black and white you always have to worry about lighting for depth and third dimension — you have to keep people and props from merging together in tone. Color film does this for you.

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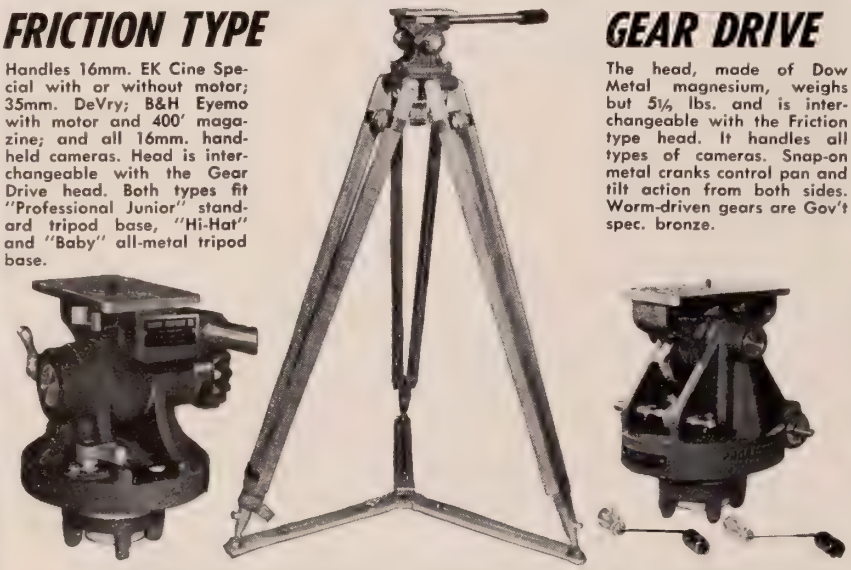
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Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazine; and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.



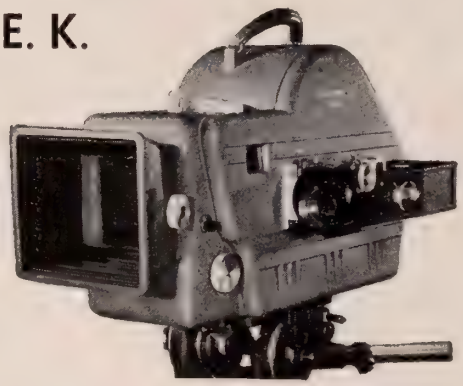
GEAR DRIVE

The head, made of Dow Metal magnesium, weighs but 5¼ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

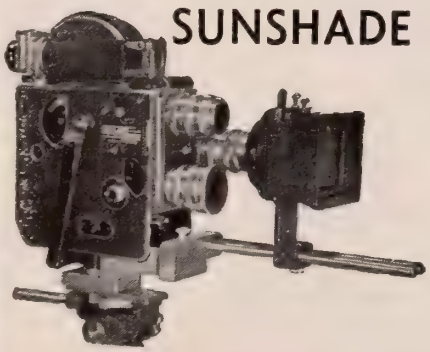
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Questions and Answers

Home Developing

Q—The first time I tried home developing, I got perfect results, but since then, the fim either seems to be very dark, or to turn yellow. So far I have developed only 1-foot strips for titles. I would like to develop a full reel, if I could bank on consistent results.

A—Consistent results are obtainable by standardizing time, temperature and strength of solutions. A clock, a thermometer and the use of fresh solutions is recommended. Your dark strips may have been underexposed in the camera or underdeveloped in the first developer. Accurate timing of this first development is important.

A yellowish stain often is due to remains of the bleaching solution. Thorough washing between operations is essential.

Color Methods

Q—What is the general difference between Technicolor and Kodachrome or Anscocolor film.—Jerry Kratky, New York City.

A—Technicolor, a process owned and controlled exclusively by the firm of that name, is not available to amateurs. The system requires special lenses and cameras, which break up the light by a prism and reflects it through three separate negatives, each recording a primary color. From the negatives, special positive relief images are made and used as printing plates.

Mounting Lenses

Q—In using auxiliary lenses for titling, how far should the lens be from the camera, and how far from the title? —Philip Nemeroff, Bronx, N.Y.

A—The auxiliary lens should be mounted as close to the camera lens as possible. Distance from lens to title will vary with the diopter rating of the auxiliary lens used and the size of the title.

Width of Field

Q—On an 8mm camera, what difference would there be in a scene taken at 200 feet with a 38mm fixed focus lens and one taken at the same distance with a 51mm fixed focus lens? — Charles J. Kirby, Staveport, N.Y.

A—A 1½-inch telephoto lens at 200 feet gives a width of field of approximately 23 feet, in an 8 mm. camera. A 2-inch telephoto lens at the same distance gives a width of field of about 17 feet.

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16MM MAGAZINE TURRET CAMERA "26"



NORMAL VIEW—They're off! Using your regular F 2.7 lens, you open your movie record of the race with a distant shot of the break-away. Then you follow the horses down the track until they round the turn.



WIDE ANGLE—Here they are in the stretch! With your wide-angle lens snapped into position, you catch the mounting excitement of the race in an all-encompassing shot of the track and cheering crowd in the grandstand.



CLOSE-UP—It's neck and neck! Swinging the 3-inch telephoto lens into action puts you practically in the judges' laps. From your seat high in the stands, you get your own photo-finish close-up as the winners streak under the wire.

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Beach scenes often include too much sky and too little foreground. Result is a better still than movie. FIG. 1



A slight movement of camera downward and to one side may be enough to reveal fitting locale for dramatic action. FIG. 2



FIG. 3



FIG. 4



FIG. 5



FIG. 6

What is Good Cine Composition?

By JOHN ROSS WINNIE

Motion Picture Division, University of California

THE CAMERAMAN is basically an artist. With the forms of life as his raw material, he creates new shapes that are beautiful, authoritative and often more significant than the original. He sees objects as forms and arranges them with harmony, unity, balance, emphasis and rhythm.

Composing scenic surroundings requires first finding suitable locations and then arranging them for screen action. If a seashore is required, miles of coastline comprise our raw material. We might be satisfied with the area shown in Fig. 1.

But our characters will meet here. It is necessary to focus attention on them. By moving the camera to the area shown in Fig. 2, a rock and circular waves are brought into the picture. Now we have a center of interest. The stage set, we are ready to have the characters make their entrance.

In Fig. 3, two girls are seen using a dime-in-the-slot pair of binoculars. Long, medium and closeup shots will be taken, but how should they be composed? Fig. 3 is poor because of the cluttered background and uninteresting foreground. Moving into a medium shot (Fig. 4) clarifies the composition but the knob in the center of the frame is distracting.

Move to the left and lower the camera. Fig. 5 now provides a clear and pleasing arrangement for both a closeup and a two-shot.

This same composition should be retained when the second girl takes over.

• *Continued on page 271*

Public buildings make fine backgrounds, but this angle is too ordinary.



Foreground framing with tree branches and inclusion of walk helps.



Lowering the camera emphasizes height. Vertical lines now dominate.



THIS FIGURE, TOO VERTICAL IN A STILL PHOTO, HAS DRAMATIC DIAGONALS WHEN MOVING ON A SCREEN.

A long shot establishes two girls meeting at the City Hall. What next?



They merely sit down or become lost in the confusion of dark background.



Better. Come up for the two-shot which will carry on the story and the action.





FILM SPECTATORS, too, when shooting parades, rodeos, circuses and other events. Then intercut the scenes, when editing. Show activity in the ring . . . and then the reaction to it. The reaction shots need not be taken at the same time.



The Queen and her Princesses were glad to appear before the club's cameras.

How we Filmed the Rose Parade

By MAX COLWELL

"A color motion picture of the 1949 Tournament of Roses parade and Rose Bowl football game is now available free for showing to organizations. Write Tournament of Roses Association, Pasadena, California for reservation."

THIS innocent little news note started an avalanche that both amazed and swamped the 60-year-old community organization which annually sponsors the Pasadena rose parade.

To comply with the 2,000 requests to borrow the film received from community groups throughout the United States, the Tournament of Roses found it necessary to make 56 duplicates of the original picture and set up a full time department to answer mail and keep the films in circulation.



Some 12,000 feet of Kodachrome was cut to one reel. Two cameras operated from a "Hollywood" boom (right hand photo).

But the most interesting part of the story is what took place behind the scenes to produce an all-purpose film of Tournament of Roses activities. It is a story of amateur photographers who combined their time and talents in making an unselfish community contribution.

Members of the Pasadena Movie Club were called upon to do a job, which they did, as true amateurs, without compensation or reward.

The club had no budget—but they did have access to a comodity worth more than money — Rose Bowl seats. A pair of 50-yard line seats sometimes can accomplish wonders.

Take the problem of the boom truck, for instance. When the members explored the possibilities of getting such a truck to hoist photographers over the center of the street, it was discovered that $400 was the best price for a day's

• *Continued on page 270*





TRAVEL FILMS and off-the-beaten path scenes are in demand. Taos Pueblo (N.M.) Indians use ladders between terraces.



TELEVISION STUDIOS are in the market for short subjects. One could be done on unusual golf courses. This is Sun Valley.



MANY INDUSTRIAL films could be improved with the addition of good footage taken from the air. Above is San Diego.



SHOOTING WITH sales possibilities in view will improve your movies. Carlsbad caverns is on the Santa Fe Railway line.

New Markets for 16mm Footage

By ROSANNA SHAMRAY

HOME movie makers now can recover some of the costs of vacation trips and other filming by selling to some of the new markets which are opening up.

There is a need in film libraries and television studios for 16mm stock shots which meet certain technical requirements and which follow accepted formulas.

Motion picture studios, as a matter of course, assemble 35mm footage of various sections of the country, landscapes in different seasons, historical places and well known areas. These frequently are drawn on to set a mood or establish a locale. Stock shots are more economical than reproducing a desired area on a set or dispatching a camera crew to the spot.

Now, producers of educational, advertising and television movies are gathering similar libraries of 16mm background shots. They seldom have access to 35mm stock shots, and these are limited anyway, especially in color.

This being the case, many 16mm libraries are accepting stock shots from non-professionals.

The subjects desired are scenes of vacation lands, sunsets and sunrises, fires, natural phenomena, animals in or out of the zoo, street scenes identifying famous cities, trains arriving or departing, views from train windows, industrial processes, farming, ships and sailboats, streams of traffic, highlights of foreign cities, and activities such as weaving, fishing, etc., when unusual aspects are pictured. Historic landmarks are also in demand, and almost every area of the country will have little-known places with historical implications.

There are a few important details for the movie maker to remember when stepping into the role of "director" of stock shots. Avoid having any person appear so clearly in a scene that he can



FILM LIBRARIES and television film producers are in the market for short subjects and for footage that can be used to fill out existing films. Arch Cape, Oregon, on the Union Pacific Railway, offers a dramatic setting for summer vacationists.

be identified. This escapes the problem of model releases.

Complete coverage is important in each sequence. The camera moves from the general scene to specific points of interest. Suppose a traveler goes to Shanghai. If he wants to have footage which can be sold as well as footage devoted to a personal record of the trip, he will have his camera in action on arrival by ship or plane.

He includes a shot of the harbor, and possibly an air view. He shows the main street and picks out noted buildings like the American Consulate and the Empress Hotel which identify the city to both those who have been there and those who have read about it. Each sequence follows the ABC formula of long-shot, medium shot, close-up.

In his role of technician, the movie maker equips himself to meet professional standards. A good quality camera, a tripod and a wide angle lens are needed.

Film libraries prefer the uses of Kodachrome Commercial Film 16mm type 5268. The original of this film is not satisfactory for projection since it has lower contrast and a color cast not present in the Daylight Type and Type A Kodachrome. Provided that the surface is not marred by having been projected, good quality prints can be made from the original. Cameramen who are used to other types of Kodachrome will find it valuable to study the manufacturer's pamphlet and to shoot tests so they can adjust their technique to the color filters required, and the slower speed of Type 5268.

An interest in 16mm stock shots has been expressed by Norman Cerf, Independent Film Library, Culver City, Calif. He suggests that amateurs write first because payment ranges according to the quality of the shots as well as the difficulty of obtaining them. For example, he recently bought a million feet of film from one source for $1.00 per 1000 feet because only small portions of it would be of any use to his customers. However, he paid at the rate of 50 cents per foot for 500 feet picturing postwar London.

He recommends close observation of technical requirements for stock shots and taking enough footage of a prized location so that a variety of views are available.

Black and white 16mm and standard Kodachrome stock shots, as well as commercial Kodachrome are considered by television markets. Leland G. Muller, of Television Station KTLA, 5451 Marathon, Hollywood, says that the stock shots are needed. He is in the market for views of Washington, D.C., and night scenes. Offers should first be made by letter, describing footage available. Payments vary from 10 to 75 cents per foot, depending upon uniqueness of the item.

• *Continued on page 273*

Travel and People

By GEORGE HOYNINGEN-HUENE

Photography Staff, The Art Center School

A SUCCESSFUL photographer knows how to handle people as well as cameras.

The people are mostly friends and relatives when the filming is done at home. But on travels—and this goes for a week-end jaunt as well as a round-the-world tour—chance acquaintances and utter strangers are included.

How does the cameraman obtain their cooperation?

The principles involved are the same whether dealing with friends or passers-by. People are people wherever you find them. African natives or Powers glamour girls—all appreciate thoughtfulness and the spice of flattery.

People like to have pictures taken. If the cameraman keeps this in mind, he will not be hesitant in making demands and will understand that the subject really wants the pictures to come off well.

The photographer remains in command of the situation. He dominates. He is in control. He never allows his subject to know if he is nervous, shy or unsure.





SHOOT MORE people—that is one rule to follow for better travel movies.

One trick I use, is to be entertaining. I size up the individual to be photographed within the first two or three minutes; I work rapidly and never lose patience.

A photographer adapts himself to various subjects. A woman creates her own climate and atmosphere and the photographer has to adapt himself to that atmosphere to make a true picture of the woman.

I have had only two cases of temperament in all my years of photographing personalities all over the world. One was during a session with an ex-silent movie star who was old and who felt and said she knew more about photography than I. The other was in photographing a



SCENIC VIEWS, alone, do not make a "moving" picture, unless they are tied in with characters and action. They are only incidental to a movie, but important, nevertheless.



PEOPLE IN shadows of an Algiers street provide locale plus action.

young beautiful and spoiled Spanish noblewoman who disliked sitting still. However, by exercising patience and control, I got excellent photographs of both subjects.

Usually temperament is exhibited by people because they don't understand photography or the problems of the photographer. If the photographer can keep his model interested and keep his work tempo fast, the model will become so interested that she will be disappointed when the shooting is over.

The cameraman has to create the mood during the time he is shooting. With women, the mood is light and gay. They should feel that having pictures taken is a gay adventure and is fun and not something that has to be endured like a session at the dentist's.

Many photographers are shy but other people are too, if that is any comfort. The photographer plays a role. He appears self-confident, in command of the situation and in perfect control of himself. He is an actor. A lion tamer doesn't enter an arena with trembling knees and shaking hand. If he did, the lions would snarl at his throat.

A photographer has infinite patience. If he loses patience, he loses pictures. An actor would never ask for a curtain when he gets heckled. The tradition of actors that "the show must go on" keeps him before the footlights until the act is over though the audience boos.

If a photographer remembers that he is always the dominant person when shooting, he will find the subject will cooperate or even anticipate. I have had many models move a hand or change position while the change was still unspoken in my mind.

There is no formula which a photographer may use to learn how to handle people in three easy lessons. He studies people in all kinds of situations and observes their reactions. He builds up his self-confidence and that of his model. He learns self-control. He exercises patience and judgement. And, finally, he applies his knowledge and experience to *get the picture* regardless of the personality hazards involved.





ATMOSPHERE AND MOOD of a foreign place is captured by filming details that are unique, such as costumes and habits of people, whether a sheep-herder and his flock, or details of their architecture, streets, buildings and temples. This is Egypt.

Fishing and Filming

What makes a good picture?

By ORMAL I. SPRUNGMAN



FEW outdoor sports hold as much potential movie action as fishing itself. The leap of a bass, trout or tail-dancing marlin endears the thrill of angling to every 8mm or 16mm fan who takes his camera outdoors. In addition, the landscape or seascape background in which most movies have their setting is inducive to fine picture-taking.

Why, then, you probably ask, do so many fishing movies wind up with nothing but clowning or closeups of strings of dead fish?

What makes a picture interesting? Well, what makes a fishing trip appealing? Days and weeks of preparation with fishing pals, poring over maps and deciding on highway routes and camping spots. Set up your camera and catch these preliminary scenes. Flip calendar pages to denote passage of time.

Then comes the day of departure and the old bus loaded heavily with camping gear and fishing tackle. Come in for a closeup of car wheels spinning, then dissolve very slowly to a closeup of the same wheels bouncing over back country roads.

Finally, the car comes to a stop. Beside an attractive stream or lake, the fellows pile out to set up camp. Then there are closeups of feet slipping into high boots and hands opening a fly box to select from colorful, Kodachromatic feather lures.

Take Candid Shots

Foaming rapids boil around the angler's legs as he wades out towards a green pool. From the shore, frame this shot beneath droopy branches, then flip on the telephoto lens and catch unsuspecting bits of action as the angler gets his first strike, fights his fish upstream and down before finally landing it. Chances are your scrapping fish sequence will be most natural, because the angler is so concerned with his fish that he has little time for mugging and wondering how he looks before the camera.

Swing in for closeups of the other lads getting strikes and losing them, and picking the occasional fly hook out of unfriendly brush. Look for humorous sidelights, like an angler slipping off a rock and tumbling into the stream, or maybe somebody's lure-filled fishing hat







"Gunning" for trout (above) on Colorado's famed Gunnison river. Dick Miller (left) is star of author's Kodachrome short subject, "Singing Reels."

floating downriver, while members of the party make frantic efforts to retrieve it.

When day is done, show the lads comparing creel notes around camp. Come in for closeups of brook trout or bass fillets frying a crispy brown over a wood fire. If your tent faces West, step back in the bush and catch the afterglow of the setting sun with your tent and overhanging limbs silhouetted against colorful sky. The last member to roll in for the night yawns and stretches his arms in silhouette, then he crawls into the tent for the closing shot.

This is merely a suggested outline for a day at the lake or on a stream, and it can be varied to meet local conditions as well as angling skill of participating members.

It is entirely possible to make up a fishing movie in which not a single fish is caught, and yet create wide audience appeal. You can build a separate reel

• *Continued on page 262*



REHEARSING IS good practice to follow, but some characters—especially children and pets—are best when action is impromptu.



CALL OF THE WILD! Make up a file of stock shots. Then they will be on hand when editing to inject human interest.





COLOR PROBLEMS started, in filming Joan of Arc, when veteran cinematographer Joe Valentine desired to produce low key effects. In the scene where Joan is stopped on the road, and the constable lifts a light to her face, the facial illumination had to be of full intensity to render true color. Joe's work on this picture won him the coveted Academy Oscar for best color photography of the year.

INGRID BERGMAN (opposite page) not to be outshone by Joe and his camera assistants, took pictures, too, with her own 16mm magazine-loading camera. She has been a home movie fan since childhood, when her father gave her a movie camera.

His First Color Film Wins "Oscar"

"Simpler than B & W", says RKO cameraman

By JOE VALENTINE, A.S.C.

IN 25 years of camera work the highest key I ever used in black and white photography, turned out to be the lowest key of lighting in the history of Technicolor.

That was my introduction to color on "Joan of Arc," for Sierra-RKO starring Ingrid Bergman. Far from the fancy phrases of an expert, this piece merely attempts to tell my rambling impressions on making the transition from black and white to color photography.

The first thing I discovered, in spite of the picture being in low key, was that 10 light units must be used in color for two in black and white. This produced a headache. Color gradations change perceptibly with the slightest change in intensity of light. Overlight a face and it will film red. Underlight it and it becomes green. I found that mood and effect shots could be made ten times as effective in color, but the intensity of light must be watched ten times as close as in black and white.

In one scene, a constable in the dead of night accosts Ingrid Bergman on the road. (See previous page.) He holds up his lantern to see her on horseback. In black and white, the key on his face could be as low or as high as we wanted it for mood. In color decreased illumination would have rendered his face green and unreal.

One key light is still as good in color as in black and white for modeling faces. No need to use four or five units. Not only does it serve the purpose artistically, it gives lower balance, cuts down the heat and is more comfortable on actors. It keeps them from squinting and is less harmful to the eyes.

The happiest thing about color is separation. My daffiest moments in black and white were spent trying to separate a wall from a suitcase. In color you just sit back and relax. Separation is done for you by the actual color difference of a staircase and a wall. You get what you see, you don't have to create it with lights. The fact that color means automatic separation is the big difference for a cameraman changing from black and white to color.

You can use flat lighting in Technicolor and still get your effect and separation.

A happy discovery was that I could light to f/2, the same opening I use in black and white, and get an exceptional third dimensional quality.

A groundless fear was my apprehension about the dimmers and control of key lights. With one exception I found the use of dimmers to be exactly the same as in black and white. When dimmed, incandescents give more red.

When I looked at the sets before the actual shooting started I thought I was in black and white. Throughout the picture we kept the color muted. Most of the sets are drab with an occasional touch of blue. Red was used at a minimum because it is blatant.

At the same time, we were able to make color carry the mood of the picture. The action builds from an opening low key in the enemy-scorched town of Domremy, through Joan's fight for recognition and her victorious battles to the climax of the coronation scene which, of course, is in brilliant color.

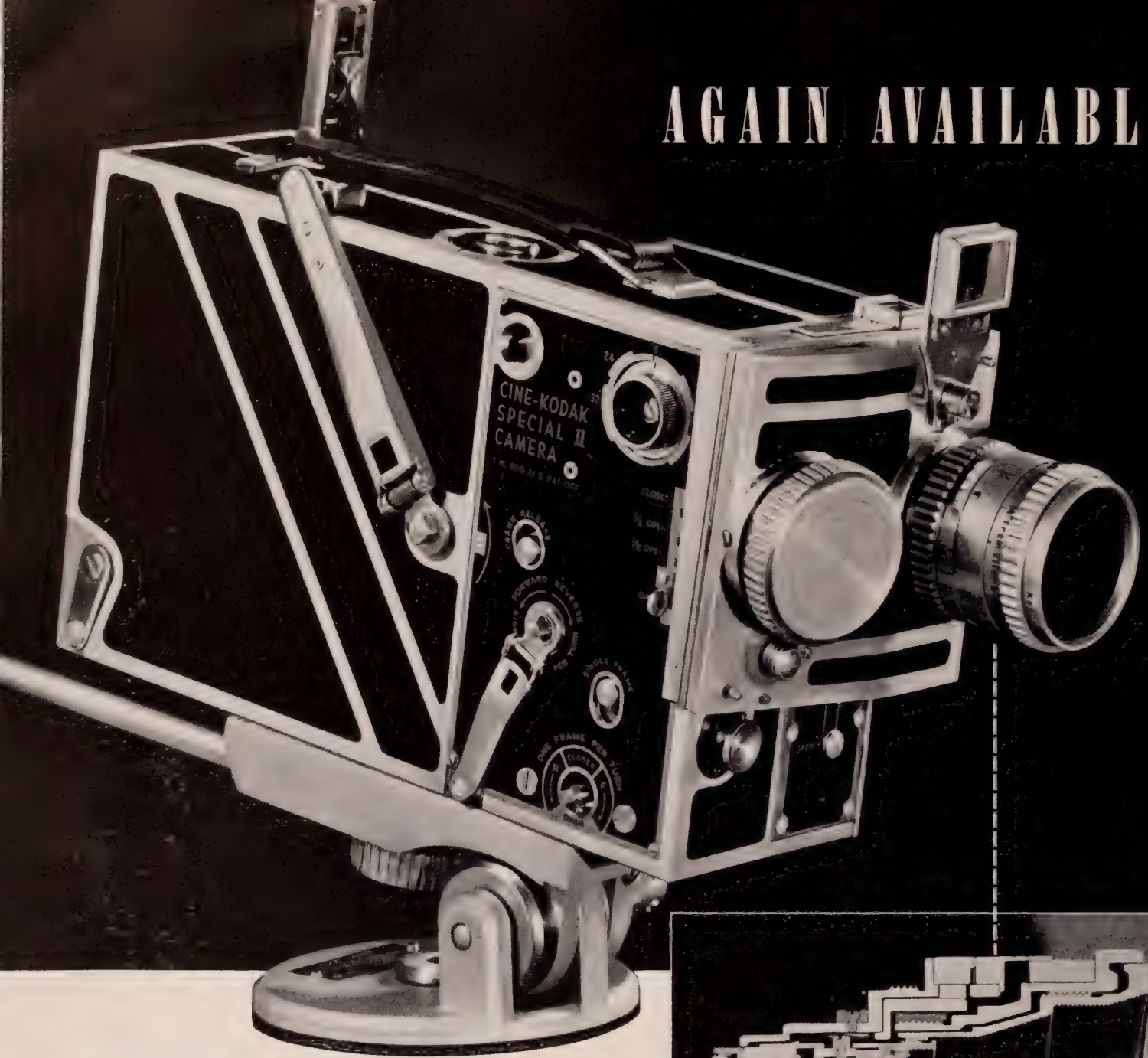
The opening shot was in such low key that the color is barely discernible. Then with each new success of Joan's, the color builds until the coronation becomes the highest key in the picture with the beautiful vestments of the priests and colorful costumes of the knights and court ladies, the religious banners and the magnificent interior of the cathedral.

The color again drops with Joan's capture. In the trial and prison at Rouan, the same low key is used as in the beginning of the picture. • *Continued on page 274*

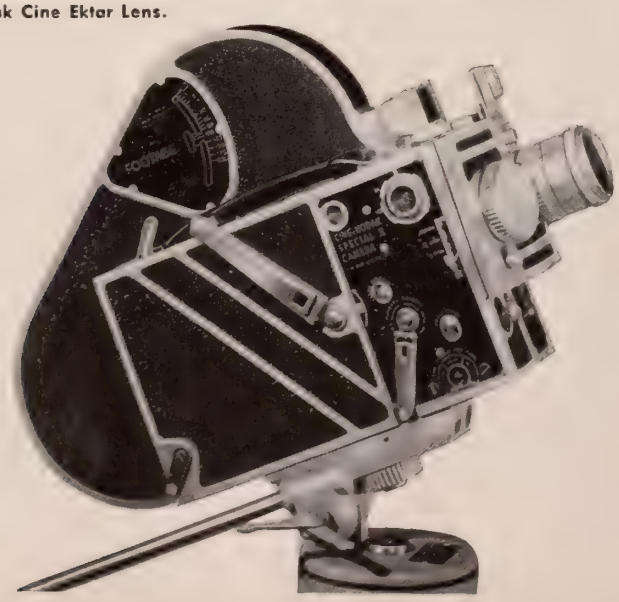


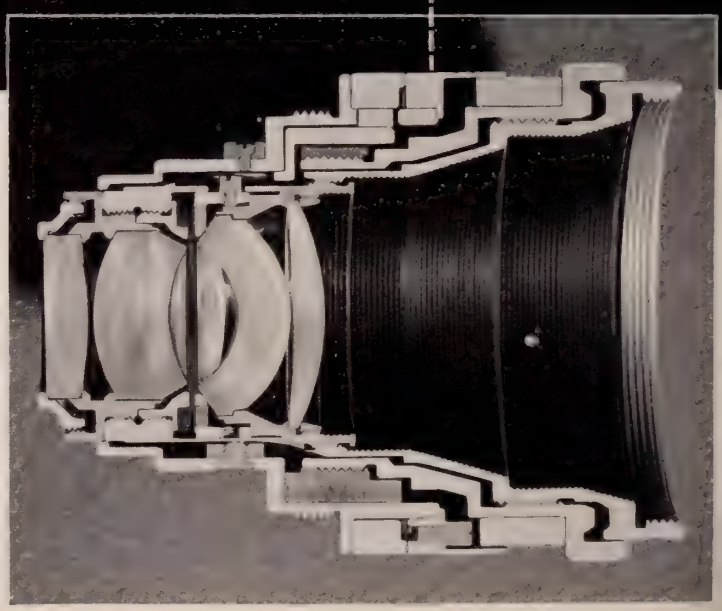


AGAIN AVAILABLE!..



The basic model of the Cine-Kodak Special II Camera is equipped with a 100-foot capacity film chamber and the 25mm. f/1.4 Kodak Cine Ektar Lens. It may be purchased with a 200-foot capacity film chamber and the same lens—shown below—or with either chamber and a 25mm. f/1.9 Kodak Cine Ektar Lens.





Finest lens ever made for 16mm. motion picture cameras. The Kodak Cine Ektar 25mm. f/1.4 Lens meets the highest standards of definition and edge-to-edge sharpness. Aided by the unique optical qualities of Kodak rare-element glasses, Lumenized glass-air surfaces, blackened lens rims, beveled flanges, and a new precision mounting of all elements, it provides superb image quality, excellent contrast and color purity, and unmatched flatness of field in addition to its extreme speed. And with the complete line of Kodak Cine Ektar Lenses in a wide range of focal lengths also available, still further scope and variety are possible.

Kodak

CINE-KODAK

Special II Camera

NOW FITTED WITH SUPERB NEW KODAK CINE EKTAR f/1.4 LENS

PROFESSIONAL MOVIE EFFECTS WITH AMATEUR EASE

This is the one 16mm. movie camera with which you can create most of the unusual screen effects ordinarily produced by special and expensive laboratory treatment. The controls are built into the camera itself!

Fades, dissolves, mask effects, double and multiple exposures, montages, animation, slow motion, and speeded motion—all can be achieved from the camera position. The reflex finder permits precise focusing and framing, requires no rack-over, eliminates parallax, does away with the need for titlers, allows really big close-ups. The wind-back shaft rules out the need for backing up film in a darkroom. The single-frame shaft even permits time exposures for dark scenes ordinarily beyond the reach of the fastest lens.

Imagination—only—limits its range

Name your effect. With the "Special II," you can have it!

Animated titles . . . maps . . . diagrams . . . "self-assembling" machines. Tremendously speeded action or time-lapse studies. All are easy with the Cine-Kodak Special II Camera.

Comedy situations, wherein big men vanish behind small trees . . . shiny new cars are transformed into battered flivvers . . . a screen character greets himself in mid-screen, is "beside himself" when and where you desire. The old and the new, the rich and the poor, the fast and the slow—all can be on the screen at the same time when the movie is made with the "Special II."

Special effects . . . under finger-tip control

Title exposures against moving backgrounds . . . ghost effects wherein the background shows through the subject . . . fades against an unchanged background. These effects, and scores more—all under perfect finger-tip control—are simplicity itself with this camera.

Small wonder Cine-Kodak Special II Camera is the first, and last, choice of the serious worker . . . the advanced amateur. Good news that production is once again in step with demand. Your Kodak dealer will be glad to accept your order for a "Special II" Camera—now!

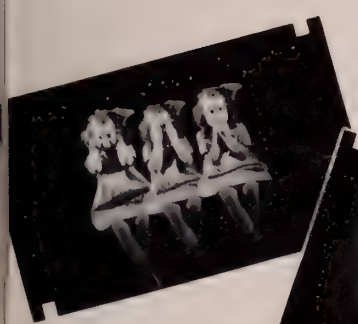


Fades . . . dissolves . . . as simple as everyday shots with the "Special II's" adjustable-opening shutter.

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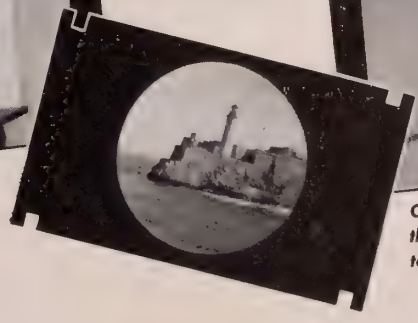
Multiple exposures with the "Special II's" wind-back shaft.



Photomontages equally easy with the "Special II's" built-in controls.



Animated movies—with the single-frame release or single-frame shaft.



A set of six masks is standard equipment with the "Special II."



Close-ups from well back through a wide choice of telephoto lenses.







TITLE BACKGROUNDS may be real life scenes, providing they are dark enough to take white title lettering. The character remains motionless during the title scene, and then starts to move to begin the action. The first scene is the title scene.



A "clinical" lens, which originally was designed only to photograph closeups, is shown on a Bell & Howell camera, after being adapted for focusing from 9 inches to Infinity. The lens at left has not yet been converted. PHOTO 1

How to Adapt a Specialized Lens

By WALTER E. BURTON

ADAPTING a special lens to a camera need not be a difficult job. The two fundamental problems are: 1) mounting the lens, by machining the proper thread, and, 2) providing the correct lens-to-film distance.

Because there are so many possible camera and lens combinations, each situation has to be worked out individually. Shown here is the method whereby a lens manufactured for close-up photography was adapted for use on a 16mm Filmo camera.

A lens mounted only for close-up photography can record distant objects only by being moved closer to the film. Sometimes it is possible to accomplish this by dismantling the focusing mechanism and reassembling the parts so the focusing control will, at some point in its travel, set the lens at the "infinity" focusing position. But usually to shorten lens-to-film distance, it is necessary to machine off some of the lens mount. The first problem is to determine the thickness of metal that must be removed. This involves a bit of mathematics:

When a lens is focused at infinity, the distance from lens to film is exactly the same as the focal length of the lens. Thus, for the 1" lens shown, the distance is 1 inch. (The point on the lens assembly from which such measurement is made is not considered here.) However, suppose this lens originally was made to focus on objects no farther away than 31½ inches. The first step is to figure the lens-to-film distance for a 1" lens when focused on an object 31½ inches away.

Let S = The distance from lens to subject (in inches, centimeters, etc.)
F = Focal length of lens
I = Distance from lens to image on film
To find the value of I—
(1) Multiply S by F
(2) Subtract F from S
(3) Divide (1) by (2)
Expressed algebraically, this would be:

$$I = \frac{S \times F}{S - F}$$

For the 1" lens illustrated, when focused at 31.5": $I = \frac{31.5" \times 1"}{31.5" - 1"} = \frac{31.5"}{30.5"} = 1.032"$

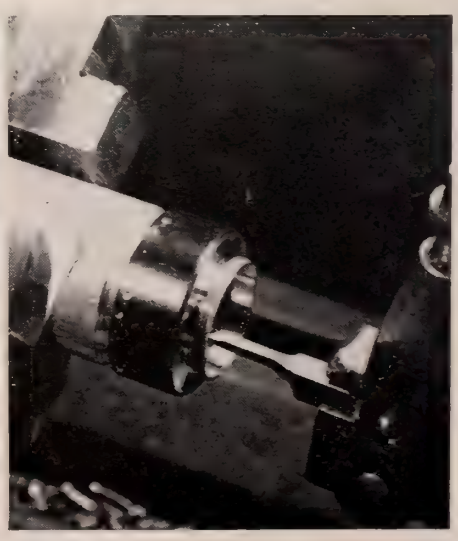
Thus, the specimen lens is 1.032" from the film when set at the farthest working distance for which its mount was designed. We desired to move it back to focus at infinity (200 feet or more distant), in which position it will be 1" from the film. Obviously, 0.032" will have to be machined from the base of the mount to make the lens operate at normal distances. Of course, the lens you have may be designed for a different working distance than 31½", or its focal length may be different, and you would have to machine off a different amount, as determined by calculation.

Once the lens is set to focus at infinity, the focusing mechanism will take care of distances from infinity down to a matter of a few inches or ft. For the 1" lens illustrated, the closest working distance, after alterations, is 9".

The metal should be machined off the shoulder of the lens mount or base where it makes contact with the camera front. In many cases, this portion of the lens mount can be removed and mounted in a lathe. One way of mounting is to place a brass or steel bar in the lathe chuck,



The first problem is bringing the lens closer to the film. On a lathe, the lens mount is machined down. PHOTO 2



To permit the addition of a thread extension, the hole in the lens mount is machined to desired size. PHOTO 3



The thread extension is inserted into the lens mount. A reinforcing pin may be added as shown in Fig. 1. PHOTO 4

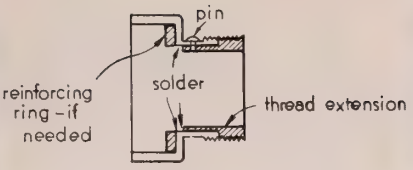


FIG. 1

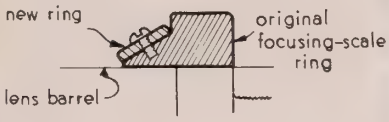


FIG. 2

Various methods may be used for strengthening a thread extension as in Fig. 1. Focusing ring is shown in Fig. 2.



A new focusing ring, is calibrated by focusing on an object at various distances, and placed over the old scale.

machine the end so the lens part will slip snugly over it, and secure the part with a setscrew or fasten it temporarily with shellac (which later can be softened by heating, to permit easy removal). Photo 2 shows a lens base mounted in this way.

Most lenses intended for 16mm motion picture cameras have mounts equipped with the international "C" thread, which is 1″ in diameter, with 32 turns per inch. However, sometimes the threaded portion is too short to permit the lens to be fastened securely to a camera. The photos show how this shortcoming was remedied. The thread of the lens was too short, even after machining down the mount.

So the inside of the threaded portion was bored out, as shown in Photo. 3, to enlarge the diameter slightly. Then a piece of brass pipe was machined to the same outside diameter as the threaded part of the lens mount (1″), and a matching thread was cut. A portion of the pipe was further machined so it would slide into the bored-out portion of the lens mount, and the inside was bored to the same i.d. as the original lens mount opening.

Finally, the thread extension was cut off and inserted into the lens mount opening as shown in Photo. 4 and in Fig. 1. It was carefully turned until the threads on the two parts matched, and then fastened by soldering. When carefully done, this method results in a thread extension that works as smoothly as a solid thread.

New Lens Scale

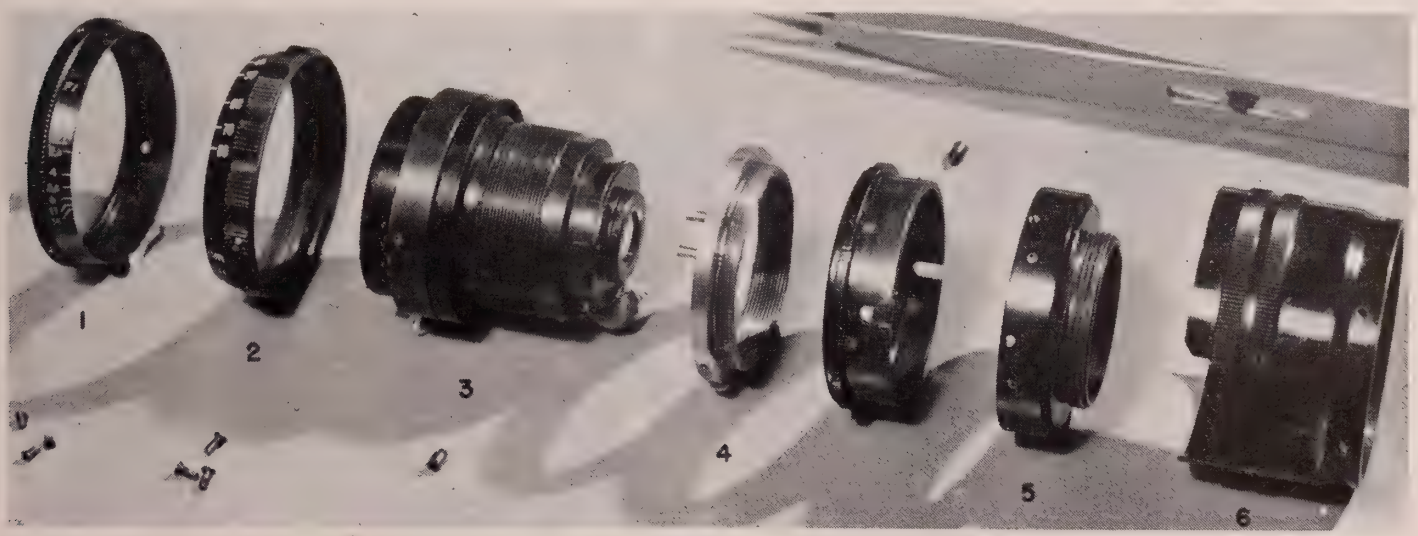
After the lens mount is altered so it will fit the camera and hold the lens at the normal focusing distances, it is necessary to make a new footage scale to replace the old one. One way of doing this is to engrave a new scale on an aluminum ring spun or turned to fit snugly over the old focusing scale. The ring may be fastened in place by three small screws (Fig. 2).

With the lens mounted on the camera, focus sharply on some object 200′ or so away. Some cameras have built-in critical focusing facilities that make this easy. In other cameras, it is possible to place a piece of fine-grained ground glass over the film aperture and focus with the aid of a magnifier. Or the glass may be clear, with a few scratches on the surface that is in the plane of the film emulsion, and a compound microscope used to focus sharply on the scratches. When the lens image is also sharp as seen through the microscope, the lens is "in focus."

Another way is to make a little focusing tube that is threaded at one end to receive the lens, and with a focusing screen at the other end. Distance from the threaded end (where it makes contact with the lens shoulder) to the focusing surface should be the same as from the lens-hole face on the camera front to the film surface. This can be measured with a depth micrometer. Cameras made to the international standard, measure 0.0690″ from film to face of threaded lens hole in camera front or turret.

When the lens is focused sharply on a distant object, it is adjusted for "infinity." On the aluminum ring, make a pencil mark opposite the index line of the lens barrel. Now focus on some nearer object, say at 50 feet, and make another mark. Do this for other focusing distances: 20, 15, 10 feet, and so on down to the minimum. For all distances, measurements may be made from the camera front.

• *Continued on page 262*



Exploded view of 16mm lens. (1) Diaphragm ring. (2) Focusing ring, calibrated in feet. (3) Main mount containing lens elements. (4) Differentially-threaded focusing element to which focusing ring is attached. (5) Base portion of mount with threads to fit camera. (6) Guard-shell. Before starting, select a lens that can be adopted with a minimum of work.

THE CINE

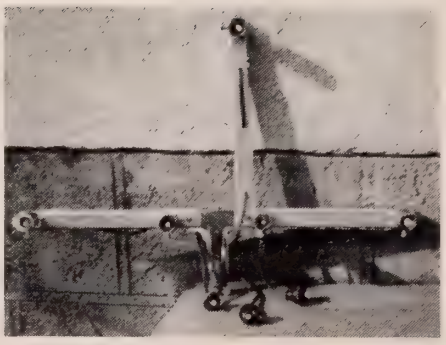
A Portable Lighting Unit

Construction of home-made lighting units has been enormously simplified since the introduction, a few years ago, of the flood and spot lamps which carry their own reflector inside the glass bulb. All that is required is a lamp socket, a cord and some type of support, and a new lighting unit is ready for use. True, the lamps with built-in reflector are somewhat more expensive, but the lighting cost per scene remains small. By building a switch arrangement which burns the lights at half brightness except when actually shooting, the lamp life is extended considerably.

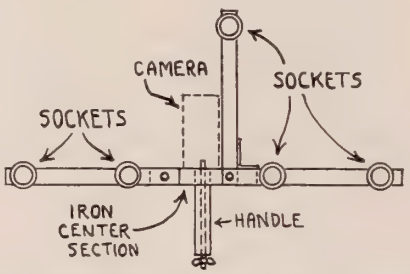
One cine amateur who availed himself of the convenience of these reflector type lamps to build a practical and versatile lighting unit is George P. Engeldrum, of New York City, who is treasurer of the Parkchester Cine Club. The unit, as illustrated here, supports the camera and as many as five lamps if desired, and can be held in the hand.

The central member of the unit is a piece of broom handle about 8 inches in length, with a 6-inch piece of 1⅛ inch L-angle iron mounted T-fashion on the top end. A ¼-inch hole is drilled through the broom handle, lengthwise. A piece of ¼-inch iron rod about one-half inch longer than the handle is cut off, and threaded at both ends with a ¼-inch 20-thread tap. A wing nut is fastened to one end and the rod passed through the hole in the handle. A hole is drilled in the center of the angle iron for the rod to pass through. The rod should project just far enough to engage firmly in the tripod socket of the camera.

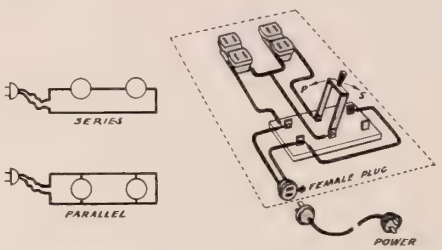
Since the unit would be unduly heavy if the full length of the extension arms were of iron, Engeldrum used sheet aluminum, bent to form the same L shape. (If there is a surplus store in your neighborhood, it might be worth while to look for some aluminum angle or channel material, which would save the trouble of bending it up yourself.) He used 1/16th inch stock, and while no lengths are specified, from 15 to 20 inches would seem suitable for most cases. If the extension arms are too long, the unit may become unwieldy.



BROOM HANDLE and angle irons make a lightweight unit for the R2 floods.



THE CAMERA fits above the handle. Five lamps, or less, may be used at one time.



A DIMMER may be added. With the switch in one direction, the lamps — two or more — are in parallel, and burn bright. Switched to series, the lights dim. The diagram shows two sockets on each side of the circuit, but any number may be used, up to the capacity of your power line.

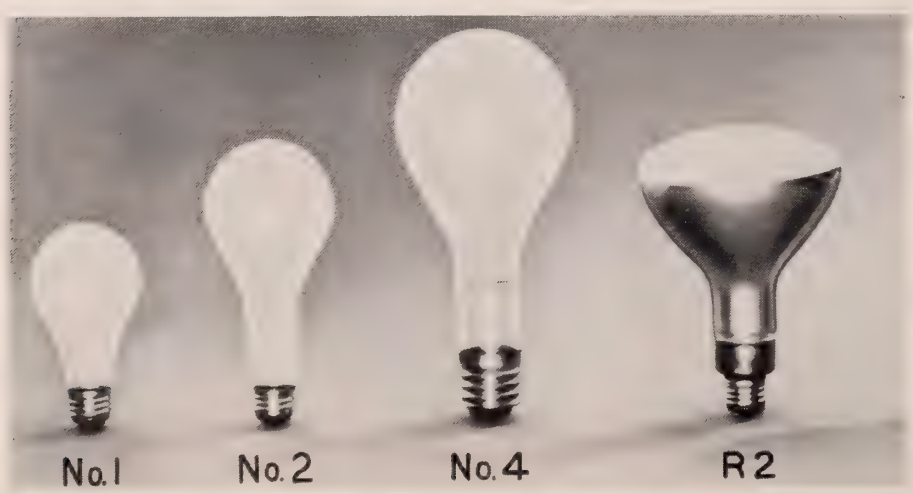
The two horizontal arms simply overlap the angle iron, holes are drilled, and 3/16 bolts and wing nuts hold them firmly in place. The upright extension is also of sheet aluminum, bent to form a 1-inch channel. This is also bolted, and is braced with a small bracket, which could be a 1-inch length of the same angle iron material used for the center.

Lamp sockets with switches are then mounted as shown, one at the top of the upright and two on each of the extension arms. The two nearest the camera are on one circuit, the two outer lamps are on another, and the upright is wired independently.

Many lighting combinations are possible with a compact unit of this sort. The two center sockets can be used for spots and the other three for floods. In some instances, one can use the top and the wto center lamps, and in others, the the two center lamps, and in others, the

The addition of the top lamp makes this unit much more versatile than the simple type with two horizontal arms. It is often desirable to have some light coming from above camera position, which is easily taken care of in this case. When dismantled a unit like this occupies little space.

And by the way—when is some ingenious home constructor going to come up with a scheme for a simple boom light using a reflector spot? The convenience of an overhead spot for backlighting and the like cannot be appreciated until you have tried it, and with a boom the fixture itself is always out of the picture. Commercial booms are fairly expensive, yet there is nothing about them which should discourage the home constructor.



FLOOD LAMPS offer a choice of sizes. The R2 has a self-contained reflector.

Animating Color Titles

It is a simple matter to produce an animated title with block title letters by placing them one at a time in position, exposing a few frames for each letter. To add variety, a change of color can be introduced by the use of colored cellophane over the light. The letters are moved a short distance each time. Allow several frames for each letter, especially for words which are to be emphasized. If the color of the light is changed with each movement, the letter, on the screen

WORKSHOP

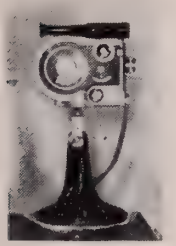
will appear to change color as it moves into place with a flickering effect.

Complete words (fastened with Scotch tape) instead of individual letters may be employed in the same manner.

Pipe cleaners, twisted to form letters, can be used for titles, or the wire shapes can be used to create cartoon characters. One such pipe-cleaner character, placed in one corner of each title for a film will give a unified impression for the titles of the film.—*W. F. Wayne, San Francisco.*

Table Top Tripod

Every now and then a shot comes along which calls for a low tripod. It may be a table top shot, or it may be a low angle shooting up, or any one of a dozen things. Most sturdy tripods have a rather long top section, which sets a minimum below which they will not go. Even if the tripod sections are short, the legs must be spread so far apart for these low shots that we may not have room for them.

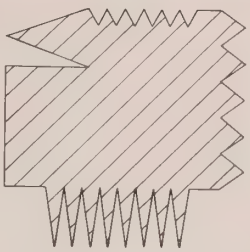


From Charles F. Dayton, of Talmadge, Ohio, comes an idea for a table top tripod that is really easy to make, and which lends itself to use in many spots where there would not be room for a regular tripod.

The camera support, shown in the accompanying photo, was made from the base of a discarded electric fan. (One might easily find an old lamp or other discarded item that would serve equally well.)

The only part to be made is a U-shaped fitting to attach the camera to the base. Take a piece of mending plate or strap iron about a half inch wide and of suitable length, and bend it to a square U. Drill a hole through the center to take a standard ¼-inch 20-thread tripod screw (a sawed-off bolt will do) and drill holes through opposite sides (and the top of the column if necessary) to attach the fitting with a suitable bolt and wing nut. No special care is necessary, but it is well to check to see that the camera is level when the job is finished. Exact dimensions are not given because these would depend entirely on what cast-off item you were using for the base. Don't, in any case, use a base that is too light; if it is, add a little weight in any convenient manner.

Wipes and Fades

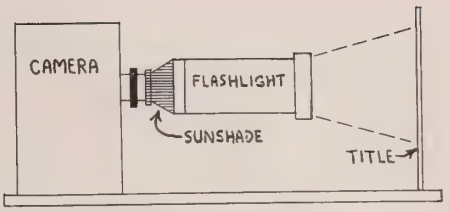


A mask for transition effects can be made out of a piece of cardboard or light metal. Different designs provide various effects. With the side toward the camera painted black, the sides of the mask are cut with various sizes of jagged teeth marks, resembling a saw. One side is left plain with one cut made into it. It is used by moving the black mask across the front of the lens while filming.—*Joseph Luongo, Brooklyn, N.Y.*

Mixing Chemicals

Every now and then a reader writes in that he has had trouble mixing this or that chemical solution for processing. Further correspondence usually discloses that he has either failed to add the chemicals in the order indicated, or has tried to dissolve them all at one time.

It cannot be stressed too strongly that practically all published photographic formulas list the ingredients in the exact order in which they should be added. Furthermore, it is often highly important not to add a second ingredient until the previous one is completely dissolved. Failure to pay attention to this point may result in some of the ingredients not dissolving at all.

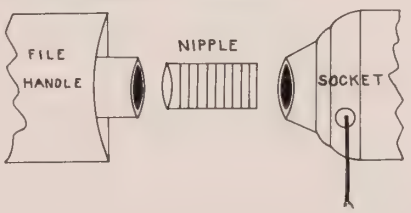


Centering Titles

The old headache — centering titles with cameras which have no parallax adjustment—is solved by G. W. Hann, Sr., of Grand Rapids, Mich., as shown in the accompanying sketch. He puts a sunshade and filter holder on the camera lens. Then he places a flat-ended tubular flashlight squarely against the sunshade and directs the beam of light on the title card. If the sunshade fits squarely, and the flashlight fits neatly against it, this should be perfectly satisfactory. If the flashlight is out of line, naturally, results will be misleading.

The same idea might be used for lining up ultra-closeups with the camera, since it would require only a few seconds.

Floodlight Holder



A wooden handle attached to the base of a light socket makes it easy to handle hot floodlamps. The handle is obtained from a hardware store and connected to the socket by a ⅝-inch threaded nipple. The nipple is tapped partway into the handle and then screwed into the socket. —*Martin Weledniger, New York City.*

Camera Distance Table

For 8mm Cameras

	12½mm lens	25mm lens	37½mm lens	50mm lens
 **Large Head**	**3½ ft.**	**7 ft.**	**11 ft.**	**14 ft.**
 **Head and Shoulders**	**5 ft.**	**10 ft.**	**16 ft.**	**20 ft.**
 **Waist figure**	**7 ft.**	**14 ft.**	**21 ft.**	**28 ft.**
 **Knee or short figure**	**17 ft.**	**35 ft.**	**54 ft.**	**70 ft.**
 **Tall figure or 2-shot**	**21 ft.**	**42 ft.**	**64 ft.**	**84 ft.**
HOME MOVIES MAGAZINE, LOS ANGELES 5, CALIF.	½-inch	1-inch	1½-inch	2-inch

This reference table may be clipped and pasted on a 4 x 6 index card for permanent reference.

SOUND And SILENT FILM LIBRARIES

WHERE TO RENT OR BUY 8mm AND 16mm FILMS

ALABAMA

BIRMINGHAM
Evans Motion Picture Co.
2107 Fifth Ave. North (3)
Wilfred Naylor
1907 Fifth Ave. North (1)

ARIZONA

PHOENIX
Movie Center
706 North First St.

CALIFORNIA

HOLLYWOOD
Camera Craft Film Library
6764 Lexington Avenue
HE 6856
Castle's, Inc.
1529 Vine Street
GL-5101
Hollywood Camera Ex.
1600 Cahuenga Blvd.
HO. 3651
Leader 16mm. Film Library
4336 Sunset Blvd.

LONG BEACH
Tate Camera Shop
2819 East Anaheim St.

LOS ANGELES
Films Incorporated
1709 West Eighth St.

SAN BERNARDINO
Valley Film Library
1657 E. Street

SAN FRANCISCO
Brooks Cameras
56 Kearny Street

SANTA ANA
Frank's Cameras
407½ N. Broadway
Phone 3508

FLORIDA

PENSACOLA
Imperial Motion Picture Co.
401 N. 6th St.

ILLINOIS

CHICAGO
Films Incorporated
64 East Lake St.
Ideal Pictures Corp.
28-34 East Eighth St.

INDIANA

FORT WAYNE
A & I Leather & Camera Shop
814 So. Calhoun St.
ANthony 5208 or 5209

KANSAS

HUTCHINSON
Don E. Reger Film Rental Library
Box 864, 5½ W. Sherman

MARYLAND

BALTIMORE
Lewy Studios
853 North Eutaw St. at Biddle
Stark Films
537 North Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
208 Newbury St., Dept. HM
Frank Lane & Co.
5 Little Bldg.
Stanley-Winthrop's, Inc.
20 Shawmut Street (16)
Wholesome Film Service, Inc.
20 Melrose St.

BROCKTON
Iris Pharmacy
238 Main St.

NEW JERSEY

PASSAIC
The No-Wat-Ka Co.
257 Main Ave.

TOMS RIVER
International Cine Society
503 Dayton Avenue

NEW YORK

ALBANY
Hallenbeck & Riley
558-562 Broadway

BROOKLYN
Reed & Reed Distributors, Inc.
7508 Third Ave. (9)

NEW YORK CITY
Commonwealth Pictures Corp.
729 Seventh Ave.
Films Incorporated
330 West 42nd St.
Institutional Cinema Service, Inc.
1560 Broadway (19)
King Coles Sound Service
340 Third Ave. (Zone 10)
Mogull's Films & Camera Exchange, Inc.
55 West 48th St. (Radio City)
National Cinema Service
69 Dey St.
Nu Art Films, Inc.
145 West 45th St.

YONKERS
Ideal Motion Picture Service
371 St. Johns Avenue (4)

OHIO

CLEVELAND
Sunray Films, Inc.
Film Bldg., 2108 Payne Ave.

DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND
Films Incorporated
314 S.W. Ninth Ave.

PENNSYLVANIA

ALLENTOWN
Commercial and Home Movie Service
727-729 West 19th St.

PHILADELPHIA
Ted Kruger
3145 N. Broad St.

READING
Hollywood Film Service
116 No. 9th Street

RHODE ISLAND

PROVIDENCE
Samson's Picture Service
35 Portland St. (7)

TENNESSEE

CHATTANOOGA
Grady Young Pictures,
837 McCallie Avenue

WISCONSIN

MILWAUKEE
Movie Mart
4518 West Burleigh St.
Phone: Hilltop 1509

KENOSHA
Cairo Home Movies
5815 Eleventh Avenue

MANY DEALERS LISTED ABOVE RENT PROJECTORS AND SCREENS; ALSO HAVE COMPETENT PROJECTOR OPERATORS AVAILABLE

• *Continued from page 259*

Adapting a Lens

Remove the aluminum ring and make the marks permanent. The lines can be cut with a Swiss file, jeweler's saw blade, of an engraving tool. The numerals and the infinity mark (∞) may be stamped with steel type or engraved with some sharp instrument. Fill the lines with black lacquer. Replace the ring, and the lens is ready to use.

Small motion picture camera lenses in 25.4mm (1″), and 15 and 16mm (about ⅝″) focal lengths are advertised by camera supply dealers under such names as "clinical lenses." The 25.4mm size is standard for 16mm cameras or a 2X telephoto for 8mm cameras. The 15 or 16mm lens is a wide-angle objective for a 16mm camera, a "slight telephoto" for an 8mm.

In one case of shortening by machining off the base shoulder, it was found that the brass was thinned so much that the lens could be knocked out of line easily. So a ring-shaped reinforcement was made from stainless steel (brass would do), and silver-soldered inside the base part (See Fig. 1). The thickness of this reinforcing ring was about $\frac{3}{64}$″: there was ample room to accommodate it.

• *Continued from page 247*

Filming Fishing

around each variety of fish found in your state, and if you happen to have a casting expert in your midst, a film on how to bait and fly cast, taken at normal speed and slow motion.

Since you may not always have an opportunity to set up your camera on a tripod for each scene, look around for a steady support whenever possible — the trunk of a tree, the top of a boulder or stump. Watch your exposure, and check distances with a range finder or tape measure. Also—be prepared for the unexpected. On most fishing trips, anything may happen, but only the alert cameraman gets a picture of it.

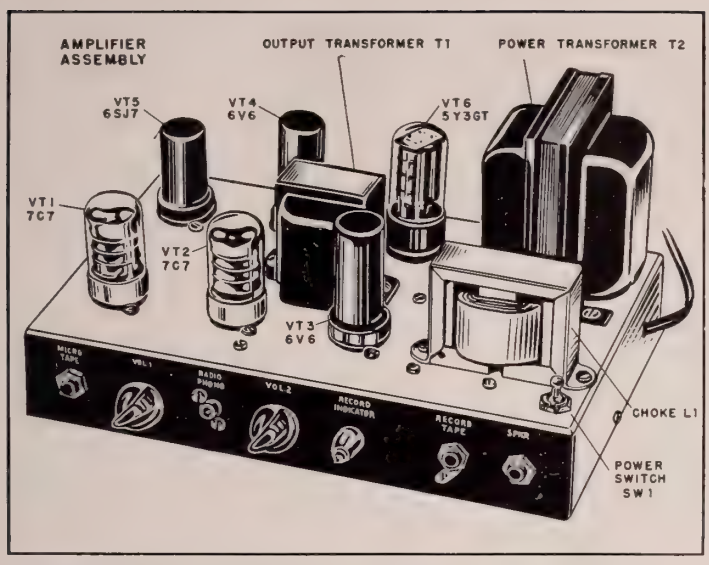
"Singing Reels"

I recently completed an 800-foot Kodachrome film, "Singing Reels" for the Langley company, of San Diego. The star is Dick Miller who has broken 32 world's records in some 10 years of tournament casting. The film shows how he does it—and also how Langley reels are made.

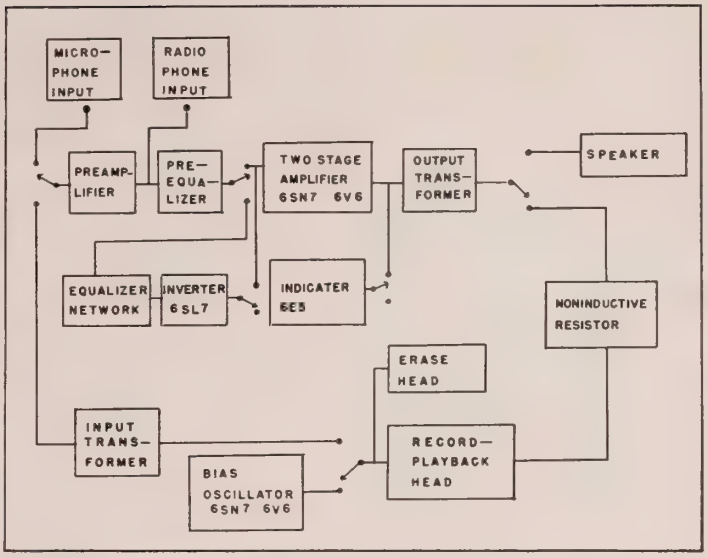
Local experts can also help you in preparing educational shorts on fishing, hunting and allied subjects.

Carry your camera in an oilskin case when not in use, and employ a wrist leash or neck strap to prevent loss or damage to camera in case of a slip while balancing across streams on slippery rocks.

When you edit the films, don't hesitate to cut out poorly exposed or badly focused footage. Keep your titles informal, and let them fit the mood and tempo of your picture. Good camera angling to you!



AMPLIFIER IN a tape recorder. Switching is handled with jacks along the base. Courtesy Tapetone Manufacturing Co.



BLOCK DIAGRAM shows arrangement of electronic units in a typical tape recorder. Details vary with manufacturers.

Tape Recording Systems — the Amplifier

By LARS MOEN

THAT PORTION of a magnetic tape phonograph which we might broadly call the electronic section is by no means as simple as might be imagined, which is one of the fundamental reasons for the present price level of tape recorders.

Although mass production has brought moderately good radio sets down to fifteen or twenty dollars, it can scarcely do the same for magnetic tape phonographs. There is always the possibility of a sensational new development, but when we consider that magnetic recording in its present state is the result of fifty years of continuous research and development, we may well view that contingency as a little improbable.

It would be natural to assume, if one has not examined the interior of a tape phonograph, that the electronic section is much like that in an electric phonograph, with nothing much except an amplifier to boost the microphone current up to recording strength, and the output from the tape up to loud speaker strength. It would be very nice if that were true.

Actually, let us see what we find.

There is, it is true, an amplifier. To this we add an equalizer, since both the high and low frequencies must be boosted when reproducing. Then, to have even passably good sound quality, we mix a high frequency bias current with the signal coming from the microphone, so we have an oscillator to generate this. Lastly, since we want to be able to use tape over again, we have an erase circuit, which involves an oscillator of considerable power.

All of which involves us in a quantity and complexity of parts and circuits far removed from the simple bedside radio or small electric phonograph. Suppose we consider one item at a time.

There is nothing strange or unusual about the amplifier used in a tape phonograph, but it must be of high quality. It need not be a high power amplifier, but hum and distortion must be unusually low.

Since we are dealing with the best type of sound recording available, it is doubly important not to spoil the quality in the amplifier. Magnetic recording at its best has an absolute minimum of background noise and very little distortion, and such defects as amplifier hum or distortion would be glaringly obvious.

There is no reason why a competent amateur could not build an amplifier that would be adequate, but it would not do to put something together carelessly with "baling wire and sticky tape."

In a typical recording amplifier, recommended by Amplifier Corporation of America, the arrangement is essentially that of a four-stage amplifier, really consisting of three amplifiers in one. There is a pre-amplifier which brings the level of the microphone signal up to about one volt. This is fed into the pre-equalizer which increases the bass. The signal then goes into a standard cascade two-stage amplifier utilizing a 6SN7, the output of which is coupled directly to the recording head through a constant current resistor. The volume indicator circuit utilizes a 6E5. The recording head requires approximately one milliwatt at 1000 cycles.

The playback amplifier recommended by the same company is composed of three cascaded amplifiers. A 12SJ7 is used as the pre-amplifier. A 12SC7 is used to boost low frequencies, and its output is fed directly to an independent high and low frequency equalization circuit, which in turn is coupled to a standard inverter utilizing a 6SL7, the output of which is coupled to a pair of 6V6 tubes in push-pull.

In practice, a considerable portion of the amplifier may be used for both recording and reproducing, but the switching arrangement for the changeover is fairly involved. At any rate, the foregoing should make it clear that there is a considerable difference between the amplifier in a tape phonograph and that in a simple bedside radio.

If we were to feed the output from the amplifier directly to the recording head, we should be disappointed with the quality of the reproduction. The sound would be distorted and harsh, and we should wonder where the quality of magnetic recording came into the picture.

The answer lies in supersonic bias, a constant high frequency current which is mixed with the signal coming from the amplifier. It was the adoption of this, more than anything else, which changed magnetic recording from mediocre to superb.

The word "supersonic" means a fre-

• *Continued on page 272*

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If you've got to shoot fast, especially with hand-held camera, General Electric Reflector Photospots are tops for "camera unit" lights. Grand for special effects and for stills, too! Their concentrated beam gives movie scene coverage . . and punch enough to stop down for depth and detail. Get a pair of G-E Reflector Photospots and try 'em in Triangle Lighting or in handy camera unit lights.



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New Films

Latest 8mm. and 16mm. Silent and Sound Commercial Releases

Corsican Brothers

Corsican Brothers, 12 reels, a new, exciting major company production in 16mm distribution, features Douglas Fairbanks, Jr., with Ruth Warrick and Akim Tamiroff. It is released through Commonwealth Pictures, 729 Seventh Ave., New York City 19.

Fairbanks name means adventure, exciting pictures. If it is good enough for father—it is good enough for son. That was the point illustrated when Douglas Fairbanks, Jr. turned out to be just as dashing as his colorful sire. In fact, the chip off the old block emerged a couple of swashbucklers. The multiplication is due to the fact that Doug Jr. is playing a dual role—the famous twins of Alexandre Dumas' romantic thriller, *The Corsican Brothers*—and a compelling performance it is.

Movie Melodies

Martin Murray Movie Melodies are 200-foot 16mm sound releases ($9.75 each) available through Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood 28.

In both 8mm and 16mm silent, or sound, are the famed Disney stars, Mickey Mouse, Pluto and Donald Duck. Prices range from $1.75 for 50-foot 8mm silent, to $9.75 for one of the 200-foot sound reels.

Birth of a Volcano

Birth of a Volcano in a graphic camera record of the eruption of Paracutin in Mexico, the only active volcano on the North American continent. Dramatic scenes of the original eruptions; of the ground splitting open; of the earth rising to a volcanic peak; of rivers of molten fire; and the night sky filled with nature's most awesome fireworks, make this subject intensely interesting and thrilling to watch.

It is in 8mm and 16mm, silent and sound, starting at $5.50 for the 8mm, up to $17.50 for the 16mm sound, at camera stores all over the country, or by writing Sterling Films, Inc., 61 West 56th Street, New York 19, N.Y.



The Band Parade



Castle Films presents a brand new selection of sound home movies this month, featuring well known and favorite bands under the general title, The Band Parade. The following popular maestros lead their organizations in several numbers in each film: Tony Pastor, Ted Lewis, Tommy Tucker, Louis Prima, George Olsen and Count Basie. The latter is illustrated above. One reel each, sound only. Available at all photographic dealers.

Pirro, Puppet Star

Official Films, through its nationwide network of 7,000 dealers, is releasing the first three of ten Pirro films. Pirro comes to life in *Hello Pirro,* meets his 'maker," Pat Patterson, discovers the mirror, and learns to walk and run. In *The Thermometer,* Pirro explores the ups and downs of temperature and its measurement, and in *The Alarm Clock,* Pirro has a grand time unfolding the mysteries of the hours.

Black and white 16mm sound, only, $17.50 each. Information may be obtained at film outlets everywhere or from Official Films, Inc., 25 West 45th Street, N.Y.C. 19.



Amateur Home Movie Reviews

★★★Excellent, ★★Good, ★Average

★★★LET THEM COME, 400-ft. 16mm sound Kodachrome by the Long Beach (Calif.) Cinema Club. Released by the Long Beach Ministerial Association, it shows the value of religious teaching in youth. The story reveals a wayward boy skipping school to go fishing. Helped by a local truant officer, the boy's problem is discussed by his parents and the officer and solved by religious training in the school. Good exposure and narration successfully delivers the story. The film had good cuts and several good pan shots. Titles are superimposed on photographic backgrounds. Good angles, combined with long, medium and close-up shots make the movie interesting and helps move it along. The Reverend Wesley Neal wrote the story and narrates the commentary. John Lloyd directed while Earl Everly and Leonard Graham were the cameramen. An ambitious civic project and a fine job.

★★CITY SLICKER, 400-foot 16mm black-and-white by Reuben Eubank, Long Beach, Calif. In the old-time movie farce vein, this story of the corset salesman with an aye for beauty features nice photography and titles. It's about the slicker who dallies with the fair damsel whose mama decides they should marry. The trouble is, as everyone discovers almost too late, he already has a wife and eight children, all of whom pursue him out of the picture at the end. Not-too-careful editing in spots causes the characters to suddenly shift position mysteriously a few times.

★CHRISTMAS 1947, 300-foot 16mm Kodachrome by Lloyd B. Hust, Brigham, Utah. A movie taken in the home during Christmas time showing the tree being decorated, Santa Claus on the scene and the opening of presents by the family. Several close-ups of children and good dissolves highlight the film. Overexposure burned out some the the close-ups. Varied angles and fewer subjects in each scene would have helped the movie by moving the action along. Several good fades were used.

★KIDS AND DOGS, 350-foot 16mm Ansco color by Lloyd B. Hust, Brigham, Utah. Taken outside the bulk of this film contained beautiful color shots. Although the panning was a bit jerky, there were good slow motion shots of dog tricks. The movie illustrated children playing in the yard with dogs (undoubtedly professional) that performed tricks on various contraptions. More varied angles could have been employed with good success.

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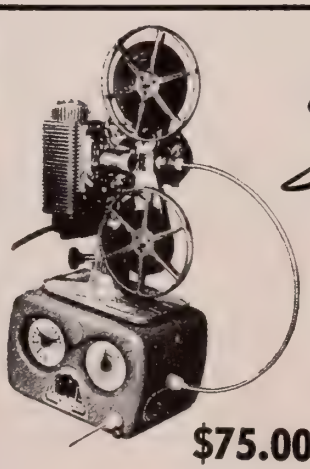
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Detailed information on request. Give your dealer's name and address, also make and model of your projector and sound equipment.

$75.00 Wilson & Garlock 851 NO. OGDEN DRIVE LOS ANGELES 46, CALIF.



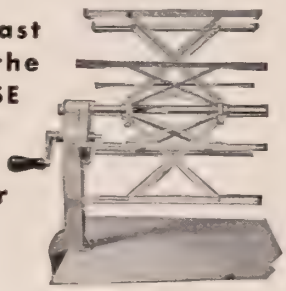
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With the Morse G-3 Daylight Developing Tank, reversal or positive motion picture film can be processed quickly and economically at home. From filming to projection is a matter of hours with this compact, efficient unit. A darkroom or changing bag is necessary only for loading the G-3 reels and placing them in the tank. Thereafter, all developing operations are performed in daylight — speedily and safely. The stainless steel film reels accommodate up to 100 feet of Double 8 m.m., 16 m.m. or 35 m.m. film — adjust to either size by a turn of the top flange.

Dry Fast with the MORSE M-30 Film Dryer



This simple, portable unit dries from 5′ to 50′ of 16 m.m. film, or its equivalent, in about 10 minutes. Centrifugal motion effectively removes all water without harming the emulsion or leaving water spots. Reel is collapsible and removable for storage or carrying. The M-30 Dryer and G-3 Developer belong in every miniature film fan's equipment.

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Product News

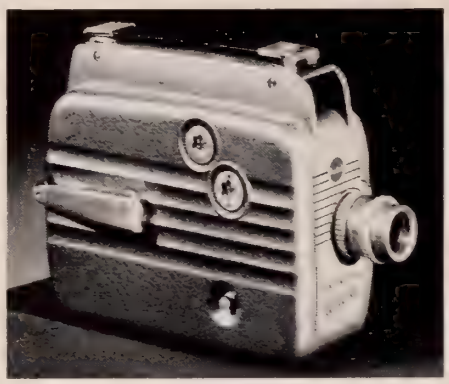
Kodak "Reliant" 8mm

Introducing its first completely new post-war motion picture camera, the Eastman Kodak company announces the Cine-Kodak Reliant, an 8mm roll loading camera.

It features sprocketless roll film loading; a pre-focused 13mm f/2.7 Kodak Cine Ektanon fixed focus lens and the Cine-Kodak exposure guide.

Other features include a full range of taking speeds from 16 to 48 frames per second for slow motion movies; an enclosed eye-level finder with indicators for parallax correction when taking close-ups, and likewise showing the field of an accessory telephoto lens; a locking exposure button which permits the picture taker to move into the picture scene; and an accurate footage indicator to tell how much film has been run.

An accessory, the Kodak Cine Ektanon 38mm f/2.8 telephoto lens, provides 3x magnification. In a focusing mount, this lens replaces the standard lens and fits directly to the camera without an adapter. In addition, a number of lens attachments such as Porta lenses, filters, and Pola-Screens may be used.



A silver-gray hammered metallic finish complements the functional styling of the camera, which is constructed with a die-cast aluminum alloy housing.

Price of the Reliant camera is $89.00, including federal tax; zip case, for camera alone, $6.75; combination case for camera, film, and accessory, $23.50; the 38mm f/2.8 telephoto, $42.75.

Projection Lamp Guide

A revised projection lamp guide, published by Radiant Lamp Corporation, 300 Jelliff Ave., Newark 8, N.J., lists 8mm, 16mm, and 35mm motion picture projectors, photocell exciter lamps for sound models, miniature slide and slide film projectors, and various type of stereopticons. Also included are tables giving complete specifications of Radiant projection and exciter lamps, and illustrations of typical lamps, bulbs, bases, and filaments. For a copy, write the manufacturers.

Lens Adapters



A series of eight conversion adapters, for 8mm and 16mm cameras, manufactured by the Elgeet Manufacturing Co., Rochester, N.Y., fit popular makes of movie cameras. ($1.75 each). With a suitable adapter, a telephoto or other special lens now may be used with many cameras.

Dowling's Loans Cameras

Through a photo equipment loan pool, charge account customers may borrow for short periods, without deposit, charge or obligation, any equipment regularly stocked by Dowling's, Inc., New York City. The purpose of the plan is to give the customer opportunity to leisurely test and try competing equipment at home after a briefing on its operation in the store, or to use a projector to show movies to friends at home, or to borrow a camera to film an event.

Baia Editor and Transito

The Baia Action Editor includes important features such as a frame marker, rewind brakes, dependable splicer, brilliant image and easy-threading design. The standard model, 8mm or 16mm, is $42.50 complete. Viewer only, $32.50; splicer only $5.95; Rewinds only, $4.95.

The deluxe model, 8mm is $54.50. The 16mm is $59.50, complete. Deluxe splicer $9.95. Deluxe Rewinds $8.95 pair.

For transition effects in the camera, the Baia Transito fits over the lens and is operated with a cable release.

Price $18.50, it includes a lens adapter and a wipe disc. Also available is a fade disc ($2.95) and a vignetter ($3.95).

For further information, write Baia Motion Picture Engineering, Inc., 120 Victor, Detroit 3, Mich.

Film Catalogue

A new supplement to its 1949 catalog of 16mm sound films is being distributed free upon request by National Cinema Service, 71 Dey Street, New York City.

Included is a deluxe package show,

consisting of a 1,600′ reel of assorted shorts with running time of almost an hour, priced at $3 each.

"National's 52 Club," is a rental plan which, for a total charge of $150, provides a member with 52 different programs throughout a 2-year period, a program comprising any single listed feature plus a 1,600′ reel of assorted shorts.

Ampro 16mm Projector

The new Ampro "Console" is a handsome piece of furniture — which, in less than a minute, becomes a smoothly-operating 16mm sound motion picture projector. Designed for use in office, conference room, or home, the "Console" combines smart beauty with instant availability.



Lift the top of the mahogany cabinet, raise the projector on its new counter, balancing unit, swing the permanently attached reel arms into place—and within 10 seconds you are ready to thread, connect and show a sound motion picture. The 8″ Alnico dynamic speaker, which is stored within the cabinet when not in use, may be placed in a convenient spot nearby. Storage space for extra 400 foot reels is also provided in the cabinet.

Utilizing the same mechanism as the new Ampro Compact portable 16mm sound projector, the "Console" features include: quick, easy set-up; brilliant, clear pictures and rich, lifelike sound reproduction; both sound and silent film speeds; simplified threading; new swing-out gate for easy cleaning and inspection of aperture plate and pressure shoe without disturbing lens focus; projector mechanism fully removable from cabinet for mechanical and electrical servicing.

For details and prices, write Ampro Corporation, 2835 N. Western Ave., Chicago 18, Illinois.

Gadget Kit

Imperial Case Company, 115 Christopher Street, New York City, announces the "gadget compartment kit." Made of top-grain cowhide, it is finished in water-repellent, "ginger" color, has all brass fittings and a locking clasp.



Inside partitions are of sturdy leather. A two-piece shoulder strap fastens to

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Announcer System

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Can be used with regular Movie-Mite 10″ Auxiliary Speaker





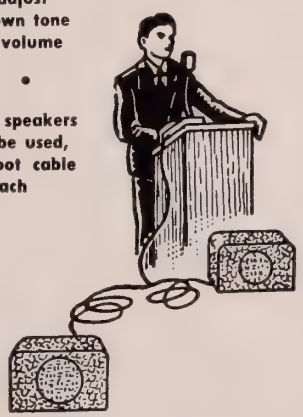


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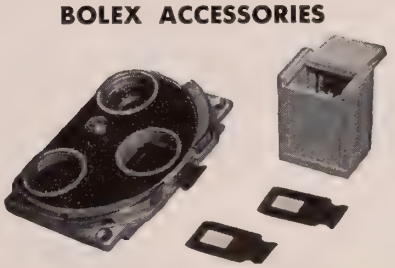


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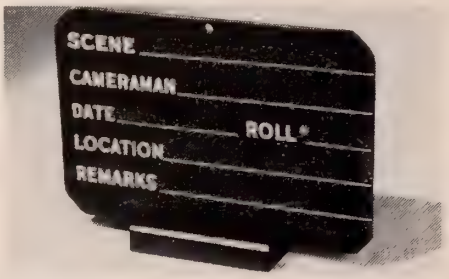
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brass rings at the sides. It may be carried either in the hand or suspended from the shoulder. Prices: No. 601 for all 8mm movie cameras, film, camera, light meter, sunshade, etc. $15.00. No. 602 for 16mm $15.50.



Cine-Slate

A Cine-Slate ($1.50), similar to those used in Hollywood, is made by Camera Specialty Co., New York City. It identifies each roll, scene, date, name of cameraman and location. Size 6 by 9 inches, it comes with stand, chalk and chemically treated cloth.

Colortran Converter

The Colortran Converter, made by Camera Mart, Inc., 70 West 45th Street, New York City, utilizes new electrical principles to produce approximately 4000 watts of light (corrected to 3200 or 3400 degrees Kelvin) from only one 15 amp. source of power. These lite-weight spot and floodlights are arranged in kits, easily portable. Larger units are available for permanent installations.

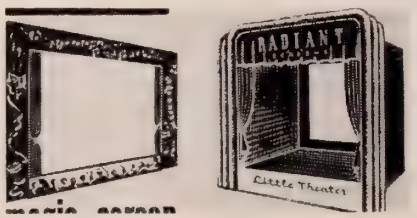
Ideal "A" Tripod

Ideal "A" Tripods ($13.50) are again available from Burke & James, Inc., Chicago. With legs of blonde-finish hardwood, the tripod extends to 58 inches and folds to 32 inches. It weighs 4½ pounds. An aluminum plate at the head, 3½ inches in diameter, supports cameras up to 5 by 7 inches. A tightening arrangement is provided at the top end of the legs.

Small Projection Screens

Two small projection screens are announced by Radiant Manufacturing Corp., Chicago. The Magic Screen (under $2) is easel-supported with glass beaded surface 11 by 14 inches. It is mounted in a cardboard double-easel stand with frame decorated in bright colors.

The Little Theater (under $5) has



three-dimensional realism. Shadow-box constructed, it is a miniature reproduction of a stage with drops and glass beaded screen. It measures 22 by 25 by 12½ inches deep, overall.

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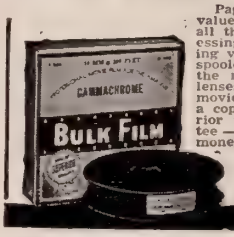
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Filter Kit

A filter kit ($3.50) to accommodate filters, lens hood and adapter ring, is available from Warner Products, Inc., Hollywood. Made of pigskin and lined with plush, it comes in sizes for series V and VI accessories. It hangs on a camera strap.

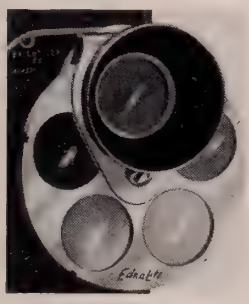
Title Service

A free home movie titling service has been initiated by Ideal Film & Supply Co. Inc., New York. With the purchase of Ideal Movie Film from any photographic store, the customer is entitled to having a black and white title spliced on any 8mm or 16mm black and white film. Selection of the title is made from over 30 titles such as "Our Home Movie," "Childhood Days," and others.

Film Dryer

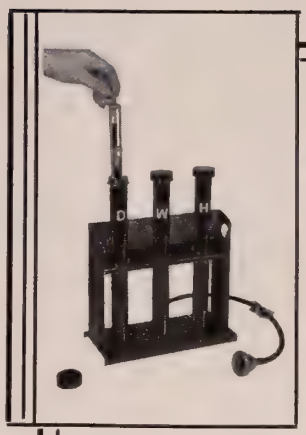


An electrically driven and heated roll film dryer ($112) that, in less than 10 minutes, dries 100 feet of double 8-mm or 16mm film is described by Micro Record Corp., 20 East 181st Street, New York City. An automatic adjuster permits film to contract naturally while drying. Fits into a case 29 by 14 by 9 inches when folded. Weighs 17 pounds. Cage on which film is wound is made of stainless steel, supported by aluminum structure.



Filter Turret

The EdnaLite Coated Cine Filter Turret enables use of lens shade, filter holder and an assortment of filters. All are combined in one unit, permitting instantaneous interchanging. Flip of turret places filter in position between lens and built-in lens shade. Turret contains filters for color film: EdnaLite Coated ChromA, ChromBlue and ChromHaze. For black and white film: EdnaLite Coated Y-2 (Medium yellow) and Coated R-1 (Light red). Filters on turret are solid-colored optical glass and hard coated on both sides. Chess-United Co., Inc., 95 Madison Ave., New York City.



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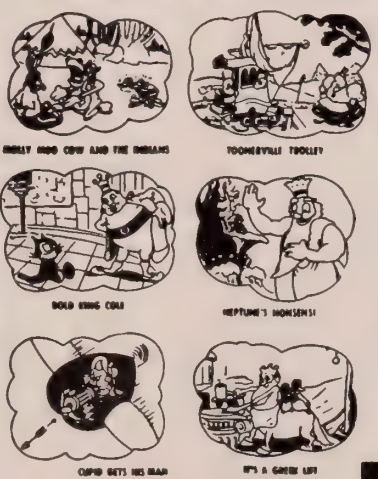
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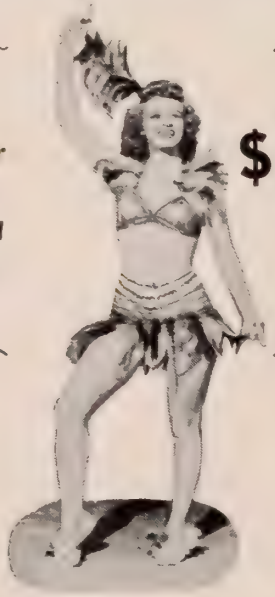
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New Books on Photography

AMATEUR PHOTOMICROGRAPHY by Alan Jackson. Focal Press, New York City, 5x7½, 184 pages, illustrated, $2.75.

The use of simple apparatus is emphasized in this book. The first chapter, *"Photography of Small Objects,"* tells how to make giant closeups, of subjects such as a butterfly, with an ordinary camera. Then the use of a microscope is covered. Chapter headings include: Low Power Photomicography, use of improvised apparatus, the optical bench, working with a miniature, use of filters, color photography, special filters, micro-preparations, and hints on the use of the microscope. A glossary of terms is included and a list of useful books on microscopy.

35MM PHOTO TECHNIQUE by H. S. Newcombe. Focal Press, New York City, 5x7½, profusely illustrated, 354 pages, $3.75.

A straightforward system of practical still camera work is presented by an author who has more than a score of years experience in handling, testing and using the great variety of 35mm equipment on the market. He covers simple, but important subjects like holding the camera, depth focusing, exposure meter use, action photography, color and portraiture. He also devotes thorough chapters to film processing, gamma, developing faults, enlarging routine, the functional degree of enlargements, choice of printing paper, print quality, creative printing and corrective printing.

• *Continued from page 239*

Rose Parade

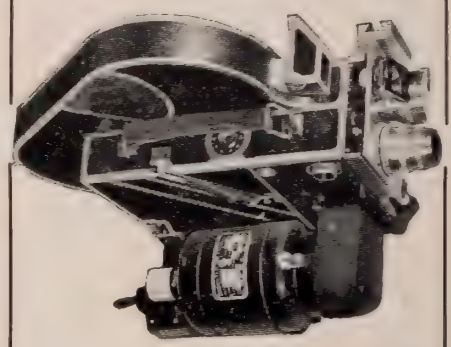
rental. Fortunately the owner of the truck had no Rose Bowl seats and a happy deal was consumated for a pair of seats — cash value $11.

Some of the most interesting sequences of rose covered floats, marching bands and prancing horses, were acquired from this lofty perch.

Six choice camera stands were set up for movie club photographers at different points of vantage along the five-mile parade route. There were high stands, low stands and street level locations. To each, two 16mm cameramen and a helper were assigned.

Each camera shot the parade in full at 24 frames per second. In addition, this ambitious committee put a photographer on a mobile unit and another on foot. These sought sidelights and human interest viewpoints. Separate teams were assigned to the Rose Bowl to record the

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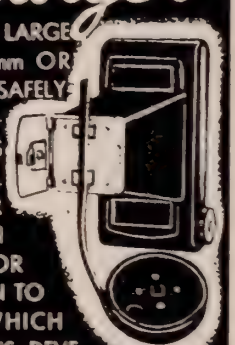
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highlights of the California-Northwestern university turf classic.

The policy of having many cameras shooting the same subjects was adopted to insure good photography and no muffed opportunities. But when it came time to cut and edit, the club members found themselves in possession of 12,000 feet of exposed Kodachrome from which to prepare a reel not to exceed 800 feet.

Approximately 1035 man hours of labor were put into writing the script, photographing the parade, and finally the cutting and title making.

When the 22 members of the club finished this chore after many sleepless nights and gallons of coffee, they made a belated New Year's resolution to never again be guilty of exposing so much film.

The work of the Movie Club was coordinated by three members who are also members of the Tournament of Roses Association. Orrin Fox served as chairman with Evald Moller and Clem Inskeep, as principal assistants.

• *Continued from page 237*

What is Composition?

Keep the binoculars in the same position in all of the shots, or it will appear to hop forward and backward on the screen.

Having selected the angle and framing, as in Fig. 5, use a tripod and retain the same composition for successive shots.

Too often, the cameraman accepts a picture as it is first seen. Usually, it is easy to add or delete material that will improve shots compositionally. If foreground is needed, place branches to indicate trees. Frame edges with foliage, use the corner of a building, or a gate, or wall. If the background is too jumbled, a low camera angle can substitute the sky. Move subject, light, background and foreground, one at a time, until the composition of each shot helps to tell your story.

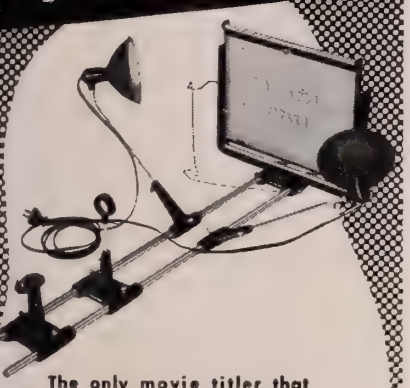
Without composition, a picture lacks form and balance. It does not possess proportion or contrast or emphasis or center of interest.

What is center of interest? The eye of the audience is directed first to the most important thing on the screen. From there it moves to the less important. Any group of forms or pattern of lines in a picture, whether graceful, sharp or irregular, should lead the eye to the center of interest.

A shot of Junior playing against a heavy background of trees and foliage with leafy shadows cluttering the frame is typical of a composition that does not have a center of interest.

When visual forms are related, they present a unified and harmonious picture. There is reason or motivation for each detail included. Just using a certain angle doesn't necessarily make good composition. When the subject is pre-

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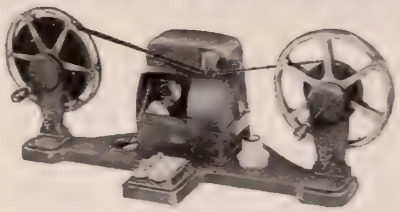
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sented in a composed frame of harmonious forms, then a shot can be said to possess good composition.

This is achieved through simplicity, not complexity of material. The frame is not an unrelated group of forms, but a selection of individual parts necessary to the whole.

Composition is not an abstract subject. To practice it with a camera, assemble and reassemble in as many forms as possible, the basic material of a scene. Do this a few times and you will discover that directing the material at hand is an exciting way to improve the composition of your screen material and to contribute to the production of better pictures.

• *Continued from page 263*

Tape Recording

quency above that which the human ear can hear, which would usually mean 20,000 cycles or better. The word "bias" is a bit unfortunate, since it is not precisely a biasing current, but the expression has become so established that there is little likelihood of its being changed.

It would be out of place to go into the theory of bias, but suffice to say that magnetic materials have a characteristic curve, just as photographic emulsions do. Since this curve is not a straight line, sound recorded on it without supersonic bias is badly distorted in the process. The addition of the high frequency bias places the recording in such a way, in relation to the "hysterisis loop" of the magnetic material, that the distortions cancel out, something like the action of a Class C amplifier.

As a practical rule, the bias frequency is at least five times the highest frequency which it is desired to reproduce. This eliminates audible beat-notes. Cheap home tape phonographs, designed to produce average radio quality, uses a bias of about 25,000 cycles. The best studio and professional recorders go as high as 100,000.

The bias oscillator recommended by Amplifier Corporation utilizes a 6SN7 tube and delivers about 50,000 cycles to the recording head through a .0005 mfd. condenser. In some cases the recording head has a separate winding for the bias current.

The final electronic unit is the oscillator which delivers a high frequency current to the erase head, to wipe out previously recorded signals. This is one unit that can be eliminated in the cheapest machines, since erasing of sorts can be done with permanent magnets. However, a few comparative tests will show that under these circumstances the tape becomes steadily more noisy, until it finally becomes unusable.

The erase circuit includes a 6SN7 oscillator and 6V6 power amplifier. The extra tube is necessary to deliver an

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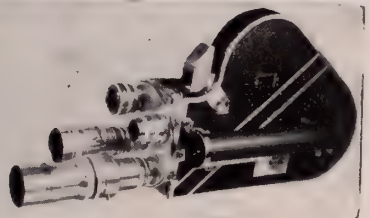


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erase current strong enough to wipe out the loudest recorded passages.

Incidentally, the correct amount of supersonic bias and the correct strength of erase current depend primarily upon the kind of tape employed. The magnetic properties of the different iron oxides and powders varies enormously, and there may be a difference of as much as sixteen times in the strength of bias current required with one type of tape and another kind. The same is true of erasability.

The consequence of this is that not all tapes work equally well on the same machine. If Tape A works well on your machine, and Tape B does not, this does not necessarily mean that Tape A is any better than Tape B. It might even be inferior. It merely means that Tape A is the kind of coating for which the bias and erase currents on your machine are regulated. Since there is no way of adjusting these currents, as a rule, it is a matter of finding out which tape gives the best results and then sticking to it.

Most of the foregoing applies to wire recorders as well as to tape, though there is a little more tendency to use permanent magnet erasure on wire. As can be seen, a very considerable number of electronic components is involved, and all of this must be assembled in such a way that hum, tube noise, distortion and so on are kept at an absolute minimum.

This completes our review of the mechanical and electronic parts of the tape phonograph. In a forthcoming article we will review some of the methods which have been proposed and used to keep the tape or wire in synchronism with an 8 or 16mm. projector.

• *Continued from page 241*

Markets for 16mm

Recently he paid $6.00 for 35 seconds of film showing a river-boat on the Mississippi.

At another television station, they favor one-reel subjects on vacation trips to well-known areas. At present, this station establishes a locale by flashing a still picture on the screen. This indicates how little they have that's worth televising.

Local stations also may purchase short subjects. One reel pictures of such places as Glacier National Park, with a written commentary, could be rented to a television station for sustaining programs. In Los Angeles, one showing might net between $10 and $25. Rates depend on the size of the stations.

A survey of markets for stock shots indicates that the demand is not enough for movie makers operating in a small locality to make much profit, but enough opportunities exist in the field to cover some of the costs of an entertaining hobby.

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• *Continued from page 251*

First Color Film

Color rises at the end only with Joan's burning at the stake. The flames and the executioner's robe are high key elements standing out in the market square.

Getting mood is the greatest thrill in Technicolor. As in black and white, it is a matter of lighting but the difference is that color gives so many gradations and delicate changes.

For example, the picture opens at dawn. In black and white, dawn could merely be suggested. The atmosphere at that precise moment could not be reproduced. We could never achieve the cool pink dawn sky and the first breaking of orange light through the blackness that covered the village of Domremy. A few pink gelatins on your sky background and in Technicolor one can reproduce just those colors. A true dawn with every nuance of color, exactly as it is at four thirty in the morning.

In black and white, the best you can do with atmosphere is an approximation in the changing season and the changing hours of the day.

That is the story, except to say that I've been able to hold one boast good from black and white to Technicolor. I still come within 25 foot-candles on the meter with my naked eye, and come within 1½ to 2 points printer range on the entire picture. After all balance is balance whether you photograph in black and white or in color.

Oscars For Color Men

Two Technicolor men also won Oscars for their technical work on Joan of Arc. William V. Skall and Winton Hoch, they said:

Among the challenges in photographing "Joan of Arc" in color by Technicolor were the scenes which, though shot on stages, required the atmosphere and feeling of the outdoors.

We had the paradox of indoor shooting because of the very magnitude of the scenes themselves.

When a sequence is shot outdoors, over a period of a week or more, in addition to possible atmospheric changes, there are the changes in lighting resulting from the changing position of the sun during the day. The only way these lighting changes can be avoided is by indoor shooting.

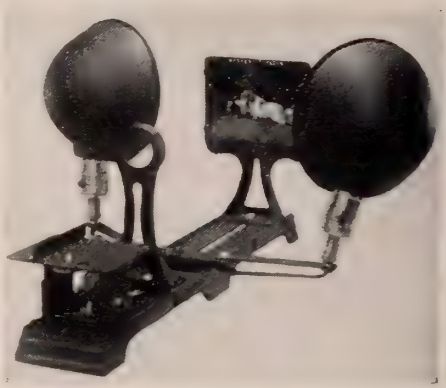
The battle scenes were all photographed on a stage of restricted size, but the realism achieved was very gratifying.

Incidentally, while speaking of battle scenes, did you ever try to climb a ladder wearing a suit of armor? Miss Bergman and some of the knights did many times. In fact, Miss Bergman climbed nearly to the top of the parapet for the scene in which she was shot by the archer during the first assault. The risks inherent in that action were felt justified by the effectiveness of the scene.

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Home Movie Clubs

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Pass along your ideas by writing to the Camera Club department, Home Movies Magazine, Los Angeles 5, Calif. In the meantime, here's what some of the clubs are doing.

Actual shooting of movies with problems of lighting, angle shots, titling and editing proved successful at the ***Minneapolis*** Octo Cine Guild.

The ***Schenectady, N. Y.,*** Photographic Society heard suggestions on scenario writing for home movies by Theodore Beebe, member of a local television station.

The ***Los Angeles*** Cinema Club heard a discussion of the technical and artistic phases of motion picture photography by Dr. Herbert Myer, chemical and optical research worker for the Motion Picture Research Council. The club is now receiving entries for its annual exposition and inter-club film contest; write the chairman, E. E. Fairchild, 4937 Angeles Vista Boulevard, Los Angeles.

City-sponsored classes in amateur movie making are being offered by two cities. In ***San Francisco,*** the Board of Education offers classes for beginners and advanced students. In the ***Bronx, N.Y.,*** the instruction includes lectures on the use of the camera and the filming and editing of 8 and 16mm movies.

Contest winners: "And So To Mexico," by Mrs. Edna B. Kellam, first in the 1948 annual contest by the Los Angeles Cinema Club. Ruby Messman wins the Clarence Waite trophy, 1948 grand winner, in the Los Angeles Southwest 8mm Club.

An imaginative type of motion picture with only hands being shown will have its premiere May 24 in the ***Bronx, N.Y.*** A project of the Parkchester Cinema Club, the film has no actors. The title is "Love Takes a Hand."

Organization of some 12 Bay Area movie clubs in the ***San Franicsco*** vicinity has been completed to form the Motion Picture Council. The idea was started by the Westwood Movie Club, and inter-club contests and affairs are being planned.

The Kings Cine Club of ***Brooklyn, N.Y.,*** will hold a gala night June 11, at which time they will present several prize winning films.

Films shown by clubs include the following: "John and Mary Join the Am-Mo Club," a project film by the ***Tulsa, Okla.,*** Am-Mo Club. "The Golden North," by Charles Lantz, shown for ***Chicago*** South Side Cinema Club's annual banquet. "Mexican Malarkey," by Cal Duncan, at the annual banquet of the 8-16 Home Movie Makers Club of ***Kansas City, Mo.***

The ***Los Angeles*** 8MM Club, meeting at Arden Farms Club House, enjoyed refreshments provided by Arden Farms. The picture of the evening, loaned by the Union Pacific Railroad, was "Moon Over Sun Valley." Professional entertainment was provided by E. M. Bonnell, known as "Uncle Remus."

Competing for gladioli bulbs instead of a cup is what members of the Auck-

Berkeley, (Calif.) Camera Club, movie division, members take stills at meetings, and prints are given to each member. Aubrey L. Hodges, chairman, is assisted by Earl Morton, Jack Jenkins, Dr. Frank Burton and Carl Fox.

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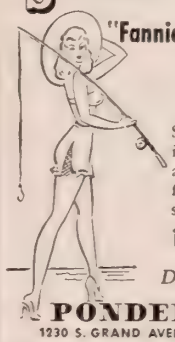
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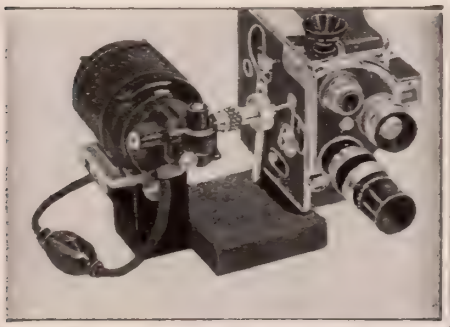
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land "8" Movie Club, ***Auckland, N.Z.,*** are doing in a current film contest.

The ***Long Beach,*** Calif., Cinema Club is now busy getting ready for the Long Beach Hobby Show where it has been given space to set up a display. The show will be held May 7-11.

Civic undertakings also figure in this month's cinema club news.

"The Red Feather," a film about the Mount Vernon, N.Y., Community Chest activities, has been filmed by the ***Mount Vernon*** Movie Makers for use by the former in its annual fall campaign. Members will show the movie to service clubs, women's groups and church gatherings.

A 16mm sound film entitled, "Why Should I Fear Cancer," will be made by the Amateur Movie Society of Bergen County, ***Hackensack, N.J.,*** for the county's American Cancer Society chapter to be used for educational purposes. The story was written by William Caldwell, New Jersey newspaperman. Club member Bill Messner heads the project.

A documentary film, "Louisville, the Gateway to the South," is being made by the ***Louisville, Ky.,*** Photographic Society for publicity purposes.

Shooting of activities of a local community club will be the chief task of the ***Winnipeg, Canada,*** Cine Club during the next few months.

The ***New York City*** 8mm Motion Picture Club has been exchanging films for reviews on an international scale. A recent letter from ***Copenhagen, Denmark,*** promises several Kodachrome films on Copenhagen in the spring.

Newly elected club officers include the following: ***Mount Vernon, N.Y.,*** Movie Makers—George Kirstein, president; Richard L. Cano, vice-president; Mrs. George Keely, secretary, and Joseph Retta, treasurer.

Los Angeles North East Home Movie Club — James N. Herrington, president; William Parsons, vice-president, and Victor A. Porter, secretary-treasurer.

Spokane, Wash., Amateur Movie Makers—Ed Poole, president; Dr. John Woods, vice-president, and Lee Wilhelmi, secretary.



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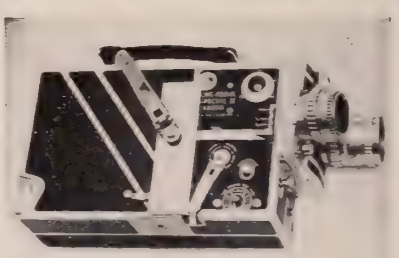
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● VALETTE 16mm silent projector NEW. Close out sale $147.50. C. R. SKINNER MFG. CO., 292-294 Turk St., San Francisco 2, Calif.

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● CAMERA spools, 100' 16mm, 50' 16mm and 25' double 8mm, 30c each, $1.50 per ½ dozen, postpaid. FILMCRAFT, 47th & Holly, Kansas City, Mo.

● BRUSH SOUNDMIRROR magnetic recorder Mod. 401. Demonstrators, complete, run and look like new. Only 3 left at $129.50. GOPHER CAMERA SHOP, 124 So. 8th Street, Minneapolis, Minn.

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● "EASTMAN" Model 16-10 silent 16mm. projector with case. Used once. Cost $164.00. Will sell for $123.00. Money refunded if not satisfied. BELLE NAYLOR, P.O. Box 1364, Birmingham 1, Ala.

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● FREE movie list. SUPERIOR FILM SERVICE, Box 713, Troy 5, N.Y.

● ROSE PARADE '49 color 100, 8mm $13.75. 200' 16mm $30.00. 653 26th St., Manhattan Beach, Calif. NORM JACOT.

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● ART FILM & ART SUBJECTS: Get them all from Benefit. Be first with the best. Our special bulletins inform you of all new subjects immediately on release. Send 25c for sample film strip and illustrated catalog. BENEFIT CORP., Dept. D-65, 3807 Benefit St., Baltimore 24, Md.

● BENEFIT'S Strip-O-Slides, now available. Needed by every artist, 25 Art studies in life-like color, on 35mm. film strip complete with 25 ready mounts. Only $2.95 postpaid. (Add 10c for first class mail). Series 1, 2, 3, 4 now available. Or send $1.00 for 5 sample poses and plastic readymount or 25c for single sample. Illustrated catalog included. Extra Special Viewer for $1.50 when ordered with Strip-O-Slides. BENEFIT CORPORATION, Dept. D-55, 3807 Benefit St., Baltimore 24, Md.

● HOME MOVIE FANS join our happy members from coast to coast. Membership Card $1.00 a year. Rent silent and sound films at half rates. Free rental monthly. Keep films up to 4 days. Big discount on new films. Send for Membership Card and complete plan with catalogue. MIDWEST FILM CLUB, Dept. 2, 4758 W. Madison Street, Chicago 44, Illinois.

● ARTISTIC MOVIES, photos, negatives, Kodachrome Slides. 8 photos list—35c. Photo Sample and list—10c. THOMAS, 2709 H, West Avenue 34, Los Angeles, Calif.

● "CREATION OF LIFE"—Startling new series including: Story of Conception, Normal Delivery, Twins by Breech and Delivery with Forceps. Sample reel 16mm.—$5.00, 8mm.—$3.50. SHERWOOD PICTURES CORPORATION, 1569H Broadway, Brooklyn 7 N.Y.

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● 8MM home movies 35c per reel, stamp for details and lists. BRUNK, 624 Gaines Street, Davenport, Ia.

● "HIGH HEELS and Shapely Siren," two of Hollywood's sultriest movies, are now ready! They're both unusual, exciting GLAMOUR FILMS, starring two of the most alluring models you've ever seen. PRICES: 100' 16mm 6.50, 50' 8mm 3.75, OR both for 11.00 in 16mm or 6.50 in 8mm. Send 25c for our GIANT catalogue, packed with exclusive releases you'll want to own. EMPIRE, Dept. H, P.O. Box 23, Wht. Plains, N.Y.

● SELLING OUT private library used 16mm sound shorts, 3 reels for 17.50. Features, 35.00, 40.00, 45.00. Reels and cans included. R. GAINES, 639-H Addison, Chicago 13, Illinois.

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● MOVIES. Custom 16mm footage, Western New York. Monotone and color. Multi-lens equipment. PATTERSON, 133 Dean Road, Spencerport, New York.

● PROJECTOR-OWNERS! Save on rental film! 200' 8mm 24c; 400' 16mm silent 39c; 400' 16mm sound 63c. Stamp to: Box 403-H5, Colorado Springs, Colo.

● WILL sell or trade 6 reel 16mm silent feature. Perfect shape. Have you any silents for sale? Quote lowest prices. GROSSMAN, 10749 Cushdon, Los Angeles, Calif.

● SAN FRANCISCO LANDMARKS: Tourists' favorites: cable cars, big bridges, Alcatraz, Chinatown, others. Good for projection background, movie titles. Special intro. offer: 3 for $1.00. Free descriptive lists. JAYCEE COLORSLIDES, Dept. M, 3961 Sacramento St., San Francisco 18, Calif.

● LATEST releases Castle Official Pictorial 8-16mm. silent, sound films. Sales, rentals, exchanges. Catalogue listing over 3000 films, accessories, etc., 2-3c stamps. REED, 7508 Third Ave., Brooklyn, N. Y.

● USED and new Castle films. 8-16mm. silent and sound. Send for lists. ALVES PHOTO SERVICE, INC. 14 Storrs Ave., Braintree 84, Mass.

● "MIDNIGHT FANTASY" feature 8mm. rental $1.50. Purchase $14.75. Guaranteed entertainment! ESO-S. 47th & Holly, Kansas City 2, Mo.

● "LADY EVE" GLAMOUR—EXCLUSIVE MOVIES. Projectors, Screens, Viewers, Strip-Films. Free catalog. HOME PIX, 1674 Broadway, New York 19, N. Y.

● UNUSUAL 8-16mm. FILM SUBJECTS. Kodachrome projection length sample "Allure," $1.00. Art slides, sample 40c. Films exchanged. Big catalog, 25c; refunded first order. NATIONAL FILM SUPPLY, Broadway Sta. (E), Toledo 9, Ohio.

● SAWYER'S View-Masters — the modern Stereoscope. For prices and list of subjects, write CADWALLADER'S, 996 Weston Road, Toronto, Ontario.

● 16MM. COLOR motion pictures of Hawaii and Samoa available in sound or silent. CINE'-PIC HAWAII. 1847 Fort St., Honolulu, Hawaii.

● MISS America of 1948—8mm. 50' Kodachrome, $7.50 (B & W, $2.00); 16mm. 100' Kodachrome, silent, $14.75 (B W, $4.00). Free catalog. FILMCRAFT, 47th and Holly, Kansas City 2, Missouri.

● GLAMOUR MOVIES that are SATISFYING the HARD TO PLEASE! If you're not buying distinctively different glamour movies at SUPERLATIVE you're spending too much and still missing out on what you've been looking for. A revised 1949 folder, with many new items, will be sent on receipt of a self-addressed stamped envelope. SUPERLATIVE, Dept. F, Montrose, California.

● FREE FILMS—2000 16mm sound. Send $1.00 for listings of names and addresses of where to obtain. STASI MOTION PICTURE SERVICE, 133 Murray St., Elizabeth 2, N.J.

● 85 KODACHROME movies! War, Atom Bomb, Travel, Air, National Parks, Beautiful Models. Catalog, 3c stamp. 2-scene "Waikiki" sample, $1.00. Specify 8mm. or 16mm. WORLD IN COLOR PRODUCTIONS, Elmira, N. Y.

● FRESH panchromatic films. 25" 8-8mm. color base, B & W, $2.25. Colored, $4.10 — 100" rolls 16mm, $3.50. 50" magazine, B & W, $2.75. Free processing, duplicating and titling. D. E. PHOTO, D5, 648 Helen, Detroit 7, Michigan.

● 1949 CLEARANCE SALE. Want a real buy in 16 MM. SOUND FILMS? Take advantage of the I. C. S. 1949 CLEARANCE SALE of 16 mm. sound films—features, comedies, educationals, cartoons, novelties, etc. Send for our giant list "A" today stating machine you own (make and model). INSTITUTIONAL CINEMA SERVICE, INC. 1560-H5 Broadway, New York 19, N. Y.

● SOUND 16mm, new, Official, Hollywood, Burlesque, etc. Prompt delivery. We ship anywhere. Write for catalogues. Specify burlesque if desired. SOUND SALES DIVISION, AMERICAN FILM EXCHANGE, 210 West Seventh St., Los Angeles 14, Calif.

● POLA NEGRI in "Gypsy Blood." An Ernst Lubitsch Production. Terrific. Greta Garbo in "The Kiss." Others. Box 3602. Philadelphia 25, Pennsylvania.

● LATEST HOME MOVIE RELEASES ON SENSATIONAL LOW COST PLAN. 8-16mm silent. Our plan assures you a constant supply of the finest features, presented by you. OFFICIAL, DISNEY, CASTLE, BURLESQUE. Extremely low cost. Quality service. Extra bonus for repeat exchange. Be sure to write for full information and catalogues. AMERICAN FILM EXCHANGE, 210 West Seventh St., Los Angeles 14, Calif.

● FREE RENTAL FILMS. One dollar brings you LIST of over 165 DIFFERENT organizations offering 8mm, 16mm silent, and 16mm sound FILMS on FREE-LOAN basis. INTERNATIONAL CINE SOCIETY, 503 Dayton Avenue, TOMS RIVER, NEW JERSEY.

WANTED

● WANTED—Used 16mm. sound FEATURES in good condition. Give title, condition and price desired. Will purchase complete private sound film libraries. What have you to offer? TED KRUGER, 3145 N. Broad St., Phila., Penna.

● WANTED—Used equipment. Bargain list on request. PETERS, 41-B South 4th St., Allentown, Pa.

● WANTED FOR PURCHASE: photographs and 16mm prints from silent and sound features, comedies, newsreels and cartoons. Box 480, Ver Halen Publications, 3923 West 6th Street, Los Angeles 42, Calif.

● LABORATORY Projection Reels, 8mm. We pay (in trade) 4c for 50' and 2½c for 30' reels and refund postage! Ask for our DeLuxe 40 page 1949 Catalog! ESO-S, 47th & Holly, Kansas City 2, Mo.

● JAPAN scenes in 16mm Kodachrome original footage preferably of native life. State all first letter to Miss Marianne Payne, Care of Fin. Sect., Hq. I Corps, APO 301, Care of PM, San Francisco, Calif.

● FILM PRODUCER is interested in purchasing your Kodachrome scenes of nature and animals. Flowers opening especially desired. Write fully describing what you have to sell. ESTE PRODUCTONS INC., 1819 Broadway, New York, N.Y.

CAMERA FILM

● FRESH-DATED, guaranteed movie camera film. Outdoor Weston 12. Processing free. Three spools 25-ft. double 8mm., $4.95. Two rolls 100-ft. 16mm., $7.20, postpaid. NATIONAL FILM SUPPLY, Toledo 9, Ohio.

● GUARANTEED fresh panchromatic film, 25' 8mm. Weston 80, $1.65; 25' 8mm. daylight color, $4.10; 25' 8mm. color base, $2.25; 100' 16mm. outdoor anti-halo, $3.45. Free machine processing! MK PHOTO, 451 Continental, Detroit 14, Michigan.

● PANCHROMATIC Reversible 16mm. Surplus Film. Not negative stock. Sealed Government cans of 30-50' cores Eastman black base Weston 24 film, $5.00 postpaid. Film base and perforations guaranteed perfect. Photographically film is not 100% perfect due to age (Exp. October, 1943). Processing available at our plant.
FILMCRAFT, 47th & Holly, Kansas City, Mo.

● BOLEX 8mm. owners attention! 100 ft. rolls Ansco-color double 8mm. $11.95! (Processing $2.00 at our plant.) Other ESO-S 100 ft. double 8mm. films; DELUXE SEPIA, $6.00, SUPREME X $5.50, both processed without additional charge. FILMCRAFT, 47th and Holly, Kansas City 2, Missouri.

● BETTER MOVIE CAMERA FILM at Lower Prices. 16mm. Reversible outdoor film 100 ft. $2.50, 25 ft. double 8mm. $1.50. Free same day processing included. Write for free catalog. BETTER FILMS, 742 New Lots Avenue, Brooklyn 7, New York. DEPT. H.M.

● "NEGPO" tilting film, spooled dalite-loading, processing free! Black letters on white background will project white-on-black! Double 8mm. $1.25; 16mm. (100'), $2.55. Deduct 10% for 3 roll orders. FILMCRAFT, 47th and Holly, Kansas City 2, Missouri.

● REPERFORATION any brand 16mm. b&w or color film for use in 8mm. cameras! Perforations guaranteed $2.00 per 100 roll. Mail films insured marked "reperforate" for ESO-S, 47th and Holly, Kansas City 2, Missouri.

● DOUBLE 8mm. Weston 12, anti-halo film, three rolls double 8mm. $3.45; six rolls single 8mm. for Univex, $4.60. Fresh-dated! Processing free! FILMCRAFT, 47th and Holly, Kansas City 2, Missouri.

● GUARANTEED fresh 400' 16mm. positive bulk film, $4.50 postpaid! New 100' camera spools with cans, 25c per set. FILMCRAFT, 47th and Holly, Kansas City 2, Missouri.

● COLOR film for single 8mm. Univex, Revere and B and H. Guaranteed fresh! Processing free! $2.25 per 25' roll; three rolls, $6.50. FILMCRAFT, 47th and Holly, Kansas City 2, Missouri.

● 16MM. Magazine guaranteed fresh-dated DELUXE SEPIA or SUPREME X film. $3.50 each, including finishing at no additional charge. (Limit six.) ESO-S, 47th & Holly, Kansas City, Mo.

● COLOR film 16mm. for outdoor or indoor, $6.30, 3 for $17.75, developed free. NUTONE FOTOS, Box 228, Pottstown, Penna.

● COLOR base positive film! 8mm. bulk or spooled. Choice of rose, blue, amber; all three rated index 16-4. 100-ft. double 8mm. bulk, $1.75. 400-ft. double 8mm. bulk, $6.50. 25-ft. double 8mm. on camera spool ready for use in camera, 85c. This may be processed reversal or positive. Processing service available at our plant. FILMCRAFT, 47th and Holly, Kansas Ctiy, Missouri.

● PANCHROMATIC MOVIE FILM, guaranteed, 25' 88mm $1.45, 16mm 50' magazine $2.25, 100' 16mm $3.45, 25' 88mm color $4.00. Postpaid, processing included. DOAN CAMERA, 18099 Hamburg, Detroit 5, Michigan.

● BACK AGAIN by popular demand! Solar 8-16 Bulk Film. Send for Prices. Special Sale Double 8mm Camera Spools in Metal Cans 8 for $1.00 while they last. SOLAR, 4247 South Kedzie, Chicago 32, Ill.

● 50 ft 16mm Super X Magazines with processing, $2.75. Four for $10.00. ABEE, 503 Fifth Avenue, New York 17, N.Y.

● SENSATIONAL! Solar Type 12—A New, Better, Outdoor film, not war surplus—Free Machine Processing. Double 8mm 25 ft. $1.59—16mm 100 ft. $3.30—Special 10% Discount on 3 rolls or more SOLAR—4247 South Kedzie—Chicago 32, Illinois.

● "16mm Magazines — Eastman Super X — Guaranteed — $2.50 each postpaid. FREE PROCESSING. Buy 5, get 1 Free. Ask for catalog. SUPERIOR BULK FILM CO. 103-A South Wells St., Chicago 6, Illinois."

FILMS FOR EXCHANGE

● TIRED of your films? Swap them! No cash charge. Send for our swap plan. HARVEY R. IRIS, Box 539, Brockton, Mass.

● JOIN "FILM-X-CHANGE CLUB"—Enjoy Many Members' Private Films! Save Buying-Renting Expenses! 16 mm. Sound, Silent; 8 mm. Burlesque, Art, Comedies, Musicals, Features, Amateur Productions. 50c hundred feet, $4 thousand. Fresh subjects & satisfaction guaranteed or additional exchanges free. Write Box 1681, Fresno, California.

● ONE Dollar and your reel in trade for a different reel. Shipped postpaid immediately. CLUB, 422 Haven Avenue, Hamilton, Ohio.

● EXCHANGE your films for something new 8-16-sound, send your 2 reels and $1.00. Films shipped postpaid immediately. TIMMERS 106 Franklin Street, Elizabeth, New Jersey.

● "EXCHANGE your 16mm films. $1.00 membership fee entitles you to special 50c per 100 ft. exchange rate on silent and SOF. Write, AMERICAN FILM EXCHANGE, 22 E. Ontario St., Chicago 11, Ill. Rm. 36.

● EXCHANGE your 200 ft. 8mm subject only $1.00. Your 400' silent subject for $1.50, sound for $3.00. ABBE, 503 Fifth Avenue, New York 17, N.Y.

LABORATORY SERVICES

● TWO enlargements and negative from your movie film. Send frames and one dollar. CURIOPHOTO, 1187 Jerome Ave., New York 52, N. Y.

● PROCESSING Service: 35 mm. Eastman Direct Positive and 35mm. Ansco Hypan Reversible films, unmounted 18 or 36 exposure, $1.00 each. Ansco Color either Tungsten or Daylight type 35mm. cartridges $1.00. Prompt service. ESO-S, 47th and Holly, Kansas City, Mo.

● FOREIGN-make color and b&w. 16mm., 8mm., and 9½ mm. films processed. Bulk films finished at competitive prices. (Dealer courtesy.) Address ESO-S, 47th and Holly, Kansas City 2, Missouri.

● NO Negative? Send picture and one dollar for new negative and enlargement. CURIOPHOTO, 1187 Jerome Ave., New York 52, New York.

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● TITLE MAKING, free booklet.
WESTWOOD CINE SHOP
635 Victoria Street, San Francisco, California.

● TITLES 8 mm. at 6c each. 50 prepared titles on 8 mm. B/W film or 25 prepared titles on 16 B/W film for $2.98. Ready for splicing. Write also for FREE bargain catalogue "T2." FOTOSONIC INC., 132 W. 43rd St., New York 18, N. Y.

● MOVIE TITLES: At wholesale prices; 8 and 16mm Black and White 15 cents; Kodachrome 30 cents. Over 200 titles for Babies, Family, Weddings, Sports, Golf, Fishing, Hunting, Vacations, and many other subjects. Also titles made to your special order. Dime for listing, samples, etc. SAMUEL J. GROSSO, 173 Norman Road, Newark 6, New Jersey.

● TITLES TO ORDER—8 and 16mm. Write for FREE samples. FILMCRAFT LABORATORIES, 1915 E. Harding Way, Stockton, Calif.

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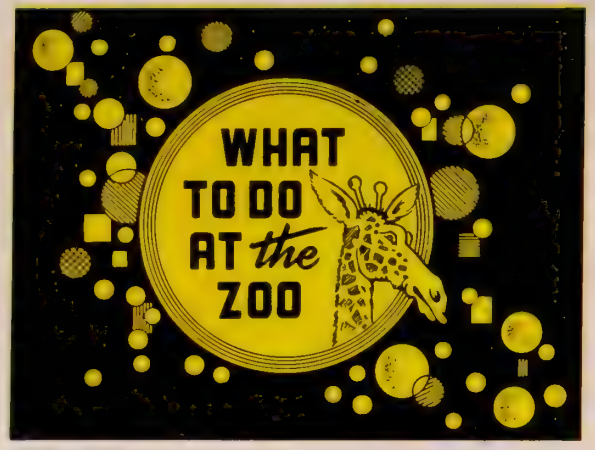
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● 200' black plastic projection reels, 25c each, 6 for $1.35, postpaid. FILMCRAFT, 47th & Holly, Kansas City, Mo.

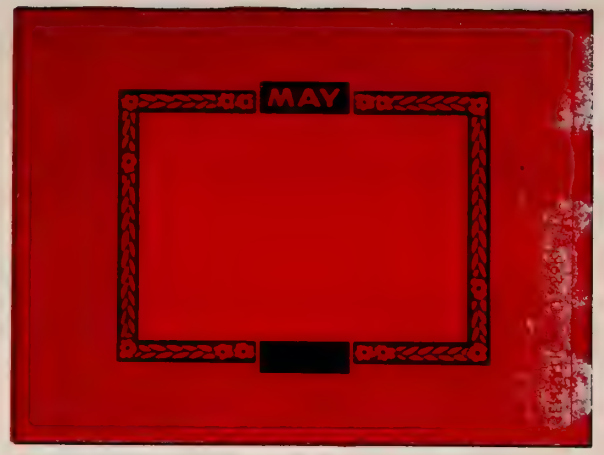
● DO your movies of your children bore your friends? They needn't. 50 IDEAS FOR FILMING CHILDREN. Sent postpaid for 25c. HOME MOVIES Magazine, 3923 W. 6th St., Los Angeles 5.

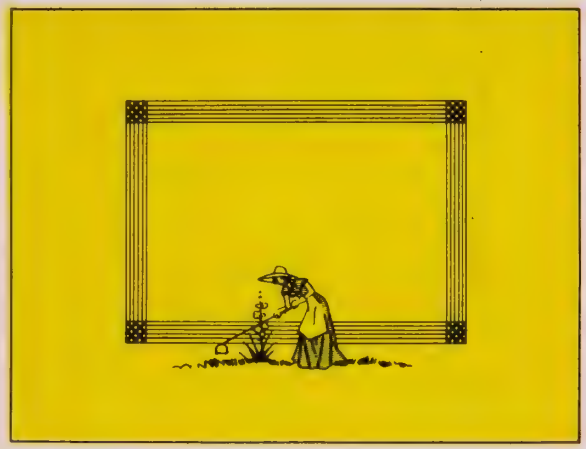
● TITLING is made easy with the book How to Title Home Movies. Sells for only $1.00. Has size of field at various distances. Supplementary lens to use and many ways to make trick titles. VerHalen Publications, 3923 W. 6th St., Los Angeles 5, Calif.

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A HOME MOVIE without titles is like a man without his hair combed—not prepared to meet the public. Beginning and end titles, as the first step, do a great deal to dress up the simplest film.

How long should a title be? The rule is to read the title aloud twice, a matter of five or six seconds with brief titles. And titles should be brief.

The titles on this page are designed for filming in either color or black and white with a standard typewriter-titler at a distance of eight inches with a 5-diopter lens. Cut out and pasted on cards, the titles are easily filed until needed.

The subjects for these titles are selected from reader suggestions, so if there are any particular titles you would like to see in the future, do not hesitate to write to HOME MOVIES, Los Angeles 5, Calif.





PAGE OF TITLES

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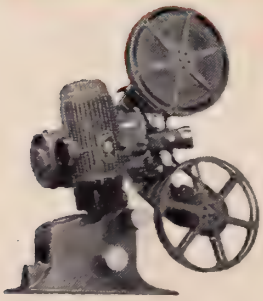


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Home Movies

HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM FILMERS

CHARLES J. VER HALEN, SR. • PUBLISHER

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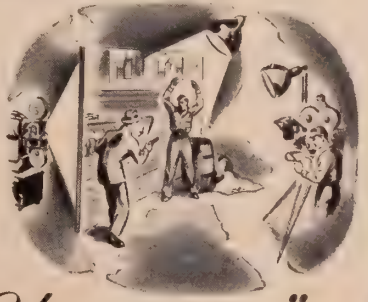


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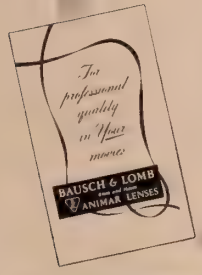
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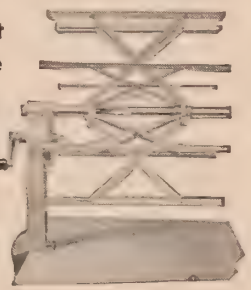
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This simple, portable unit dries from 5′ to 50′ of 16 m.m. film, or its equivalent, in about 10 minutes. Centrifugal motion effectively removes all water without harming the emulsion or leaving water spots. Reel is collapsible and removable for storage or carrying. The M-30 Dryer and G-3 Developer belong in every miniature film fan's equipment.

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CINE ROUNDUP

IS ANYONE ever entirely satisfied with his equipment? With camera, lighting, subject matter, travel opportunities or other facilities?

Yet the best works of art usually are done by someone who accepts what is available and works with it. Roger Manvell, in "Film," has this to say on the subject of working with limitations:

"All works of art are successful because of, not in spite of, the limitations their form imposes on them. A painter must achieve vitality and depth through the colour and composition of his picture, which is none the less two-dimensional and static; the composer must communicate a sense of complex human experience, without the assistance of words or pictures, by the encompassed dynamic of sound; the poet must solve an enigma of experience within the sparse framework of a sonnet. A dramatist must achieve his purpose on the bare boards of a stage within the time an audience will pay to sit his drama out.

"The film director must achieve his aim by means of a succession of flat though mobile pictures photographed on celluloid and joined together in a long sequence. In all these arts, the sense of triumph lies not merely in the humanity of the subject or the story, but also in the skill with which the artist moves freely within his self-imposed limits."

No bankruptcy. "Film star auctions off home and valuables." This headline appeared recently in a mid-western newspaper. The implication was that the star was going broke. Nothing could be further from the truth. Selling out a houseful of furniture — or even an entire studio as David O. Selznick did recently — is just a method of Spring cleaning in Hollywood. When an auction is advertised, it usually means that the producer or star in question is only hiring a new interior decorator.

A little different, however, was the recent auction of the art collection of the late Ernst Lubitsch. The famed film director had a flair for melodrama — but in contrast, many of the paintings in his collection were items noted for their delicacy. Paintings by Matisse, Chagall, Dufy and other Parisians mingled with Americana by Benton, Fiene, Schreiber, and Doris Lee. Paintings — or even reproductions — can be an important part in the development of a motion picture director's pictorial mind.

Maybe tripod does help. Scientific proof that use of a camera tripod is essential to the production of thoroughly sharp photographs is presented in a recent issue of the PSA Journal.

Edward P. Clancy, of the Department of Physics, Mount Holyoke College, South Hadley, Mass., explains that exposures even of 1/200th second are inadequate to offset the effects of motion caused by the trembling hands of the photographer. Photomicrographs are presented to show that measureable image motion is to be found at 1/50th, 1/100th second and faster exposures. The motion is reported to be sufficient to cause serious blurring of the image much greater than any indistinctiness arising from grain size or lack of resolving power at small apertures.

The Excise Tax. The photographic industry still labors under the handicap of a 25% excise tax, which was imposed upon photographic products in 1941. This tax, originally intended to curb consumers' demands during a period of wartime shortages, today is one of the most crippling factors in the growth of the photographic industry, Charles H. Percy, President of Bell & Howell Co., declared.

Not a "luxury business," two-thirds of the photographic equipment manufactured is for use in commercial, industrial, professional and related fields. The excise tax on photographic equipment is the highest manufacturers' tax imposed on any industry and should be repealed.

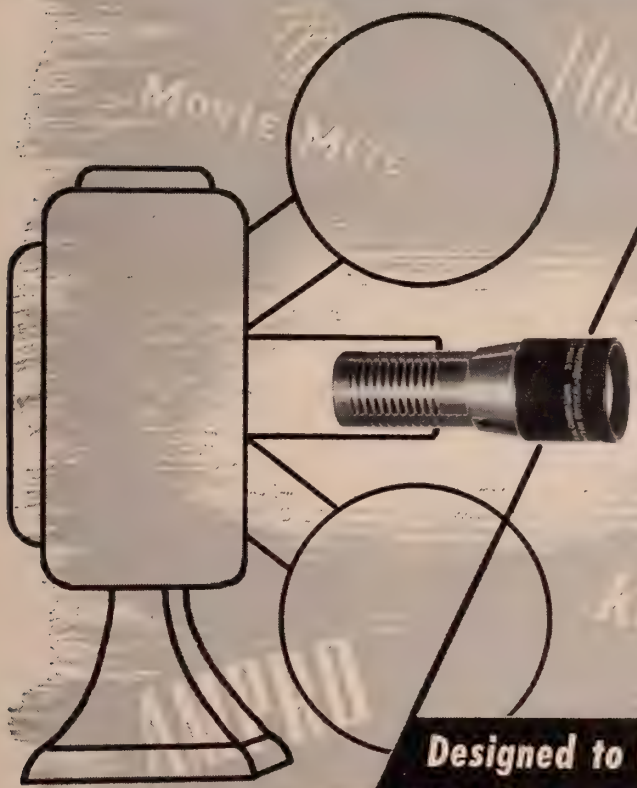
Screen blunder: In *Embraceable You* Dane Clark uncorks a bottle of soda and takes a swig, but in the next scene, the bottle is full. To the script girl, a wrist slap.

The amazing thing is not that screen blunders do occur, but that there are not more of them. There are plenty of opportunities, especially when sequences are separated by many days and hundreds of miles.



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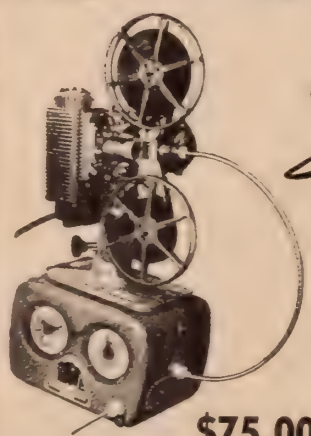
Now price need not stand in the way of your getting those exciting action close ups from a distance—or those "close-quarters" group shots. Elgeet's new Telephoto Lenses that give "Field Glass Vision" and Elgeet Wide Angle Lenses that cover 4 times the area of standard lenses are available to you at prices you can afford—and for *your* movie camera—Eastman, Bell & Howell or any other make.

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Questions and Answers

What is the difference between a latent image, a real image and a virtual image?

A latent image is an image in a film emulsion which has been exposed but not developed. When you take pictures with a camera, any camera, the exposure to light creates a latent image which is there, but which cannot be seen or even identified. Developing the film brings this image to view.

A real image is formed by a positive lens or a concave mirror. It is the image which acts on the film. It can be seen by placing a ground glass screen in the film plane.

A virtual image cannot be seen. It is formed by a negative lens which diverges the rays instead of bringing them to a focus. A virtual image can be made visible only with the use of an eyepiece, as in a microscope.

I have tape recordings of some radio programs and want to shoot some 1-reel films around them. Would this be legal?

Yes, providing the films are not used for public showing or profit. Copyrighted songs and programs may be reproduced as long as the rights of the copyright owners are not infringed.

It is easy to record the voices and sound effects of a soap opera or other program and use this sound track in the form of a tape, a wire recording or a phonograph disc. Then the film would be shot with your own friends in the cast. For a discussion of some of the problems involved, see page 299.

What is direct positive film?

Direct positive film is exposed in the camera, developed to a negative and then reversed to a positive; the original film which went through the camera becomes the film projected in the projector. Most amateur cinematography uses this method. In professional work, negative stock is used, and a negative made. This negative is then used to make as many positives, or projection prints, as desired.

What is a cut back?

It is a method of showing two simultaneous actions, such as a heroine struggling in a river as the hero rides to the rescue. The camera "cuts back" from the scene of struggle to the hero running to help.

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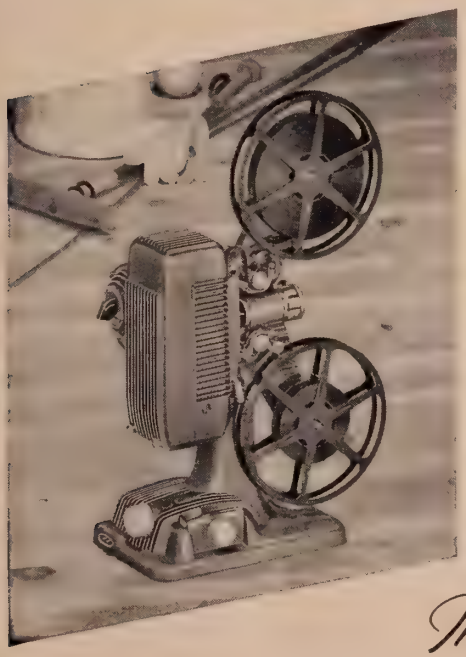
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FISHING IS a congenial theme whether covered as an indusrty, a science or a friendly pastime.



"Running Gags"

An incident that occurs over and over again may easily be woven into a travel film to provide a measure of continuity, and also for comic relief. Examples:

The cigaret lighter that refuses to work. The payoff occurs in the closing scene when it is thrown away—and promptly ignites.

The map addict. He tries to fold it correctly, but in each scene it defies and frustrates him. In payoff scene, he thinks he has it folded correctly and smiles happily. At this instant, the map springs open in front of his face.

Sunburn lotion. It is applied to various skin areas including bald heads, and on various characters.

Father's glasses, or other object, constantly mislaid. Everyone has to look for them.

Self-inflating life raft. It inflates or deflates unexpectedly at the wrong moments.

Signboards, forever obstructing good views. Members of the travel party have to peer between, over or around the signboards.

A jacket with many pockets. Supplies for every occasion are produced by magic, such as a tire pump, a box of kitchen matches, or a complete basket lunch. This is done by stop-action shooting. (See Home Movies, April, page 188).

Too-tight trousers that make bending or sitting difficult, if not impossible. Women wear them, too.

Suspenders that come unhitched. They fly up the back like a window shade at odd moments. Could be used on Junior or Dad.

Ideas for Vacation Filming

How to add continuity to your pictures

By TED R. BOMAR

PLACES and people—people and places—those are the two elements in a successful travel film. But a third element can "make or break" the final result—continuity.

One of the simplest ways to aid continuity is to use some simple device, such as a running gag that repeats throughout the story. One incident, that recurs again and again, is woven into the film narrative. It ties together the story.

You might have a "gourmet" on the trip, who loves hot dogs. While other members of the party are enjoying beautiful scenery and other activities, he munches on hot dogs. Cut in a few scenes of the gourmet, and you have a running gag. Other running gags might be woven around various props or situations such as those listed above.

The gag can all be shot at one time. No need to interrupt important picture-taking. Twenty-five feet of the gourmet can later be sliced into short lengths and spliced into the story.

Another idea is to start out with a major theme. A film on, "A Visit to Grandpa's Farm" remains strictly a family affair. But make it "How-to-do-something," "How to Raise Chickens," or squash, and we've got a theme. Including people, friends and relatives adds personal interest. The story theme knits it together. A documentary could be done on farming, fishing, weaving, dancing or any subject in which the travel party can be included.

Now how about combining both—a major theme and a running gag or other continuity device?

A simple prop can provide an effective device. It may be a bright scarf or



THEMES FOR PICTURES—No place or condition is too remote to bring ideas to the camera. Cactus, a generally unfriendly plant, offers possibilities for a reel on its many varieties and moods. Relate it to cattle and people, to desert and mountains, to hard work and to sunny ease, as in this scene at the Camelback Inn, near Phoenix, Ariz. For an O. Henry climax, you can always have some villain accidentally sit on an innocent little plant. He yowls and jumps—as the camera fades out.

a plaid jacket. This will appear throughout the film, on the same person, or on others. It may even show up on a tame deer, an Indian blanket-weaver, or on the pilot of your boat. But the distinctive article of clothing, by popping up at strategic moments helps tie a group of scenes together.

Let's suppose your forthcoming trip is planned to provide some real salt water fishing for Junior, Sister, The Wife and The Cameraman.

You have a major theme, fishing. For the occasion your wife has bought something special. It's a fancy red sun hat. This hat will be the continuity prop. Here's how it could be worked in.

Opening sequence. The family packs bags with items that clearly suggest the anticipated fishing. In a closeup, the cameraman smiles over a folder announcing his chosen resort. The sequence ends with The Wife packing a red fishing hat into a big green box.

On the way. Fade in on a highway scene with car moving away. In the foreground there is a highway marker, or better still, a sign reading "Fish bite day and night at Port Saltspray, 234 miles."

Anticipation and frustration. You pause by a lake for a picnic lunch. The family gazes across the water. Junior and Sister heave happy sighs. In the foreground is the red hat in its green box.

The car rolls along a scenic stretch, then stops, suddenly. In closeup, The Wife points back. The car turns around. Back at the site, she retrieves the green box. The trip resumes.

Shoot scenery on the way but let it simply embellish your running story. Use roadside signs to identify places and show progress. The red hat furnishes a focal point for shots of the scenery you see. It connects otherwise disconnected scenic views. It can be used in various ways to inject humorous episodes. And at the end, if a climax is needed, aboard the fishing boat, let a fast turn and a stiff breeze blow the hat off, along the deck, and overboard into the ocean for the fadeout. The fadein—the return home—and The Wife is seen buying a brand new hat.

Do not make it a story of a hat, however. Primarily we are filming a story of a trip. We will use the hat—or other prop—merely as a red thread to connect various scenes in the minds of the audience. A few scenes of the hat—when the travel film is being edited—can convert an ordinary bunch of miscellaneous scenes into an interesting vacation story.

Make a Travel "Target Chart"

Otherwise the best shots may get away

By ALTON PRESCOTT



HAS ANY TRAVELLER ever returned without learning, later, of something he missed on his trip? It could be a place passed up without a glance. He did not know it was there, and he may never see it again.

An insurance policy against this kind of disappointment is easily arranged. Just make up a list of "targets" you want to see, and mark them with black dots as on the chart below.

Getting information in advance is well worth the trouble. The more we know about a place, the better we enjoy and appreciate it. This is doubly true when it comes to picture taking.

Some additional reminders, which everyone knows, but which are worth repeating, are:

Select one or more themes to follow. Then carry the story forward with each sequence.

At the beginning, members of your party are seen packing vacation gear. In later sequences, they put it to use. This is the important part. Keep preliminaries and preparations to a minimum on the screen.

Prepare for "opportunity targets." Make your schedule flexible enough to permit a pause at frequent intervals.

Compose each scene. A step or two to the right or left may mean the difference between a lovely or not-so-lovely picture. When the background is cluttered up, film from close to the ground. This brings in the sky background.

Frame edges of a composition with gateways or tree branches when possible. This adds depth to the scene.

Make 8 to 10 seconds the minimum length for scenic shots. Action footage may be longer or shorter, as required.

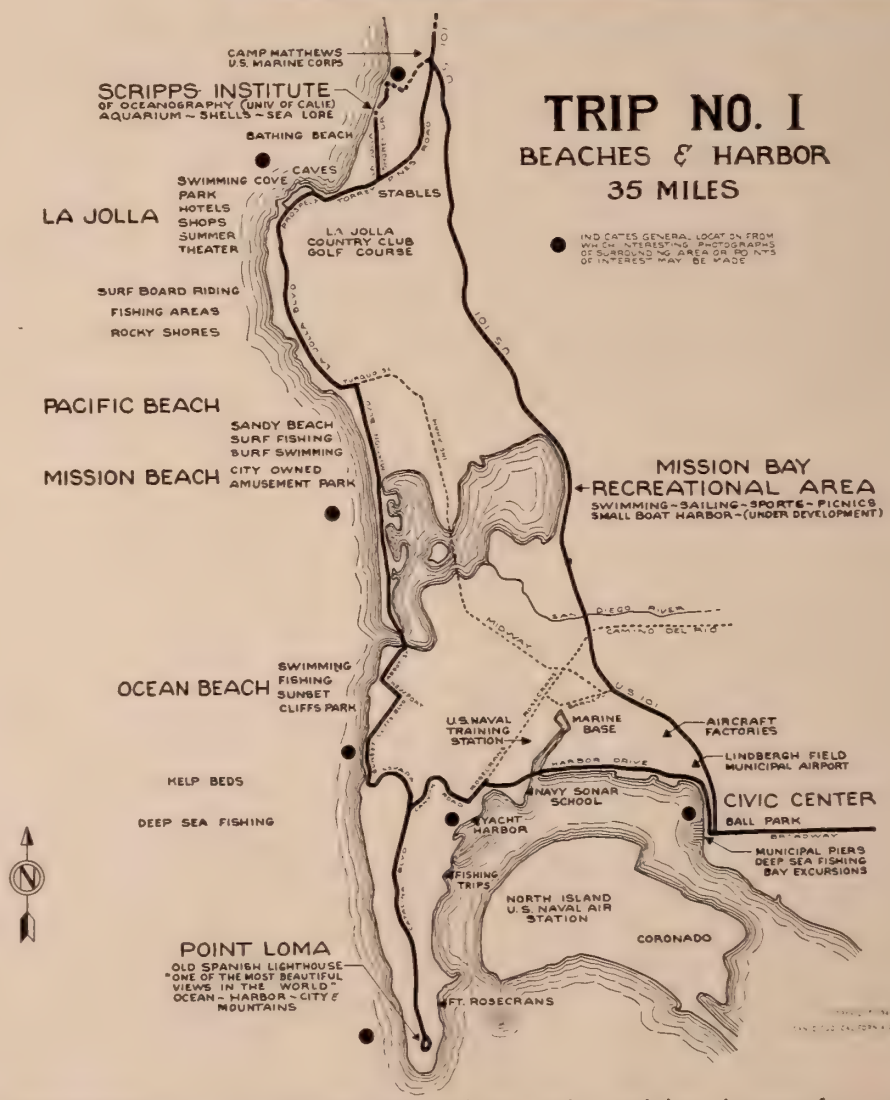
Hold camera steady. Use the tripod whenever possible.

Avoid panning. That sweeping mountain vista will look better in two or three separate scenes.

Set the diaphragm for exposure at each location. Consult the printed guide or use a meter. Setting for the colorful rocks across an inlet may be obtained by taking a reading from similar formations nearby. See that people's faces are not shadowed too deeply by hat brims. Water or sand makes an effective light reflector.

Give friends a chance to share the fun of movie-making. Let it be a cooperative venture, with Sister in charge of the "target map," perhaps, and Junior watching the equipment.

Check equipment by making some test shots a week or two in advance, or have it done by a reliable camera shop.



USE A MAP of largest convenient scale. Indicate, with round dots, the spots from which you will shoot pictures. The photogenic areas are already indicated on this chart.

RODEOS, YACHT RACES AND OTHER EVENTS, LISTED ON YOUR MAP OF FILM TARGETS, WILL BRING YOU TO THE RIGHT PLACE AT THE RIGHT TIME OF DAY. PLAN TO BE THERE WHEN THE SUN IS BEHIND YOU, ESPECIALLY IF FILMING COLOR.





Closeup Techniques

By LARS MOEN

Home Movies Contributing Editor

IT IS hard to realize today that there was a time when movies were entirely without closeups. We are so accustomed to Hollywood films in which gigantic faces fill the screen, until each pore and each mascaraed eyelash is visible, that we forget that early film producers set up the camera and photographed an entire story from one position, so that it was like seeing a stage play from one seat in the auditorium.

When films became longer than a single loading of the rawstock, it became necessary to change either the angle or the camera distance, in order to make a smooth cut. Even then, the cameraman was scrupulously careful to see that all of the actors were shown from head to toe.

One day, a daring young director, by name of David Wark Griffith, told Billy Bitzer, his cameraman, to move the camera in so as to cut the actors around the knees, or even the waist. Contrary to legend, these were not quite the first closeups ever made, but it was the first time they were used deliberately and consistently, with a conscious dramatic purpose.

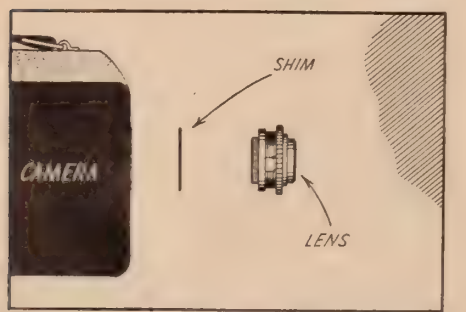
Make It Interesting

Legend has it that, when audiences were confronted by these shots of actors with their legs cut off, they stamped, whistled and nearly rioted, demanding that the projectionist show the entire image. There is probably a touch of exaggeration in this particular bit of folklore, but theater managers did write in to the trade papers and distributors complaining about this radical and disturbing innovation.

Even today quite a number of home movie makers are as conservative in the matter of closeups as the men of half a century ago who produced the "one angle" films. This is unfortunate, because a good film must not only have interesting subject matter — it should also be interesting to look at.

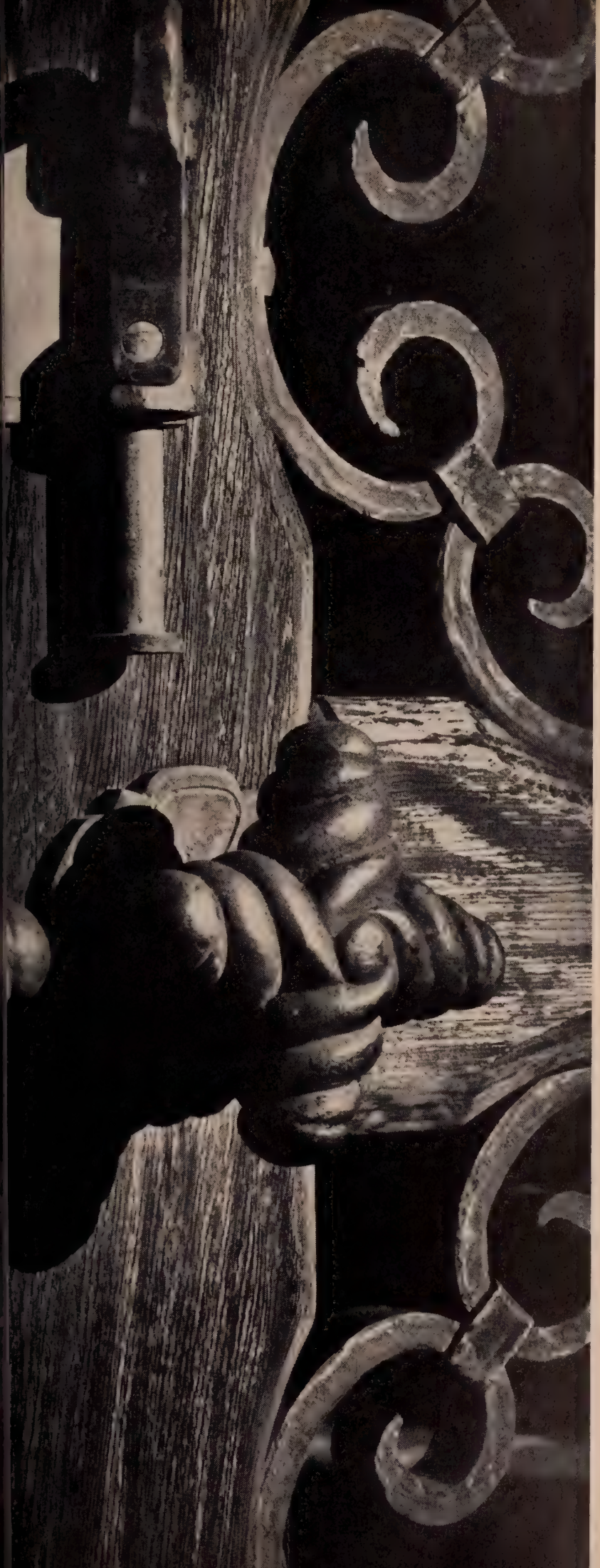
The medium shot is the basic story telling unit —the long shot establishes setting, atmosphere and character entrances and exits — but it is the close shot which gives punch.

However, it would not be fair to assume that all



M. M. DEADERICK

EXTENDING lens, or inserting shim, permits camera to focus closer.



of the amateurs who neglect the closeup and the ultra-closeup do so through lack of desire to make them. A large portion of the cine cameras in use are fixed-focus models, which means that for real closeups special measures must be taken. While these are relaturely simple, and well worth the little bother involved, it is probable that many amateurs are hesitant to enter into any new complications.

For this reason, it seems well worth while to review in brief the whole field, from the closeup down to the microscopic shot, covering all of the methods available and showing just what each one involves, with special consideration to the fixed-focus camera.

Basically, the whole thing boils down to two fundamental problems, with any camera: (1) Getting the image sharp. (2) Getting the object centered on the film.

The first point involves the lens and its limitations; the second concerns the viewfinder and its shortcomings. We start off with a summary of what those limitations are.

As regards the lens, the minimum distance at which it will form a sharp image depends first of all upon the distance at which the lens is set from the film. To increase the scope of what we can do with a particular lens, there are two things we can do, basically: move the lens out farther from the film, or use a supplementary lens.

As regards the viewfinder, its limitations spring from the fact that it has to be set a bit to one side of the lens and usually somewhat above. At normal distances, the center of the film image and the center of the viewfinder image are the same. As we move closer to the object, the line of sight of the lens and that of the viewfinder no longer meet at the object. Then the pictures taken are off-center, with unwanted image on one or two sides, and desired image missing on the other sides.

A few cameras have a viewfinder which is adjustable to meet this condition (known as parallax). If not, two things may be done—substitute another viewfinder device, or move the camera (or subject) by the necessary amount after lining up through the finder and before making the shot.

Getting It Sharp

In the case of a cine camera with a focusing lens mount, the minimum distance at which we can focus an object sharply depends on the scope of the mounting. Many lenses are scaled down to three feet, or two feet, and some are calibrated down to six inches.

This minimum figure on the focusing scale tells the minimum distance at which an object will be sharp. To approach closer, the lens may be moved in two ways. We can unscrew it a bit, or we can use an adapter ring for greater extension. In the case of a C-mount, each complete turn moves the lens out 1/32 of an inch, and we can usually get a turn and a half or a little better.

With fixed focus cameras, tables showing the effect of unscrewing the lens mount can be misleading, because some manufacturers set the lens of a fixed-focus camera at infinity, others at the hyperfocal distance. We have to find out for ourselves by a little simple experimenting.

Say, for example, that we want to make a shot at three feet. Set up a piece of printed matter, and measure the distance from object to lens diaphragm ring accurately with a tapeline. If it is a one-inch lens, shoot a series of short test bits with the lens unscrewed 1⅛th turn, 1 turn, ⅞ths turn and ¾ths turn. When you screen these, you will know what amount to unscrew the camera lens for a shot at three feet. If it is a half-inch lens, try one-half turn, ⅜ths and ¼th turn.

For a one-inch lens at 2 feet, try 1½, 1⅜ths, and 1¼th turns; half that amount for a half-inch lens. Other distances can be worked out, once you have determined one distance exactly by the trial-and-error method, or by the use of the standard formula:



NO SPECIAL EQUIPMENT IS NEEDED FOR CLOSEUPS WITH CAMERAS THAT MAY BE FOCUSED TO A FEW FEET.

$$\frac{1}{f} = \frac{1}{f_1} \text{ plus } \frac{1}{f_2}$$

and may be transposed to read:

$$\frac{1}{f} \text{ minus } \frac{1}{f_1} = \frac{1}{f_2}$$

In these formulas, f represents the focal length of the lens, f_1 is the distance from the optical center of the lens to the object, and f_2 is the distance from lens to image or film. For example, with a two-inch lens, and an object at 4 inches, the formulas would work out as follows:

$$\frac{1}{2} = \frac{1}{4} \text{ plus } \frac{1}{4}$$

$$\frac{1}{2} \text{ minus } \frac{1}{4} = \frac{1}{4}$$

In other words, we treat these quantities just like fractions, then take the denominator of the answer as the quantity we are seeking.

All quantities are expressed in the same units; that is, everything must be in feet, or in inches, or whatever units.

It should be noted that these formulas are not used to find out the distance at which to put the lens. (We have no way of finding out the optical centers in the lens from which the distances must be measured.) However, the formulas tell us the *difference* between one setting and another, and that is all we need to know, once we have found one absolutely sharp setting.

Say that we find a sharp setting of one full turn unscrewed for a one-inch lens at 3 feet. Using the formula, we find:

$$\frac{1}{1} \text{ minus } \frac{1}{36} = \frac{35}{36} \text{ or } \frac{1}{1.029}$$

Note that we must end up with a fraction having 1 as the numerator, which we obtain by dividing the numerator (in this case, 35) into both figures. Thus, we know that for 3 feet the optical center of the lens is 1.029″ from the film.

Suppose we want the correct setting for 2 feet, or 24 inches:

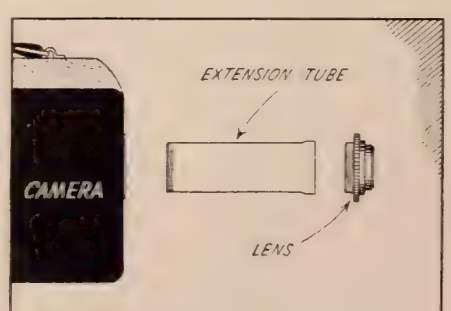
$$\frac{1}{1} \text{ minus } \frac{1}{24} = \frac{23}{24} \text{ or } \frac{1}{1.044}$$

The difference between 1.029 and 1.044 is .013″. We know that one turn of the mount moves the lens 1/32nd, or .031″. Dividing .013 by .031, we find that this equals .42 turns, or 7/16th, to be added to the previous turn. Either ½ or ⅜ might be close enough, if the exact value is awkward.

This same method may be used for a lens with focusing mount, setting the lens at its shortest object distance and using the formula to find out the added extension needed for lesser distances. If more convenient, shims of known thickness may be used.

The same formula will help to compute the thickness of adapter rings to be placed between camera and lens.

So much for moving the lens. The other solution is to move the object optically by means of a supplementary lens, such as the Portra, or a spectacle lens. This will be described in a future issue of HOME MOVIES.



EXTENSION tube makes it possible to photograph as close as a few inches. Lens must be calibrated accordingly.

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Silent Cameras Make a Sound Film

Produce a "play-back" musical comedy

By LESTER G. LONGMAN

Illustrated by John Lauber

SHOOTING a movie and lipping in the sound is old stuff to the professional, but amateur filmers can get the same thrill by selecting a recording and photographing the action while the disk is being played.

In fact, the amateur has a definite advantage over the professional, since he does not have to produce his sound first. Few realize what it would cost a professional producer to book a big symphony orchestra for a 15-minute production, or the cost of any group of performers.

The Minneapolis Cine Club has just produced a play-back musical movie based on Bing Crosby's recording of *MacNamara's Band.* It has swing, easy rhythm and instrumental as well as chorus parts. With a recording of this type, props are simple and production effort relatively small as compared to other screen epics.

Disc Is Analyzed

At 78 revolutions per minute, it was found by stopwatch that the record had a playing time of 2 minutes, 43 seconds. This lined up well with the long running time of the spring-wound Cine-Specials used, according to Ralph Sprungman, director. The disk was played and replayed until it was completely analyzed into five component parts or sections for final filming. Warren Reynolds loaned the club his downtown studio. Some high school band instruments were borrowed for the occasion, and club members with little or no previous musical training volunteered to play the parts of the musicians.

To carry out the Irish motif, lime green backgrounds are used for scenes as well as titles. Actors and musicians wear dark trousers with beige colored shirts and green ties.

Three Cine-Specials, operated by Arthur Schwartz, Harold Bronson and Carroll Davidson, did the filming, covering the action from low as well as high angles. One camera was mounted eight feet above the floor to pick up bird's-eye views of the seven members of the band and its leader.

Preliminary planning is essential in an undertaking of this nature. Advance notices and instructions were sent out to participants, including words from the musical to be memorized. Everyone was well coached, and it was not long before the band was playing, singing and marching, all in rhythm. As MacNamara says, "The music was simply grand!"

Several identical records were purchased for rehearsals, and these were practically worn out before the filming was completed. One disk was set aside, however, for the eventual screening at the club's Spring Show.

To start the record on time, a loud oral count was made from one to five. On *one,* the band leader's right hand went up. On *three,* his left hand went up, and on *five* both hands went down—and the record was started. The boys in the band got their instruments in place when the leader's hands were raised. They started to "play" on the number five down-beat.

As John Lauber, still production man, pointed out, any other system probably would be just as good, but this routine seemed to work best for the recording used. As might be expected, the actors did a fine job on rehearsal, but tended to freeze up as actual filming time approached. To overcome this, several consecutive rehearsals were run, and one of these was filmed unknown to the actors. When the director finally yelled—"Ready, film!" — the gang tensed up. A dry run was made just to prove to them what had happened.

Closeups were accurately measured and spliced into the film to replace equal footage cut out, so as to retain synchronization. Since motor-driven cameras were not available for use, the production was divided into several parts. Each stopping place was indicated by some previously agreed signal from the band leader, such as turning away from the camera.

Approximately 600 feet of 16mm color were used to produce the featurette, which runs 150 feet, including a special prologue. Synchronizing the final footage for scene length was done by playing the recording while positive film was run through the projector at silent speed of 16 f.p.s. A china marking pencil was used to mark the film as it passed through the projector to correspond with the vocal, chorus and band renditions on record. Thus it was a fairly simple matter to match film lengths during editing, piece for piece, and cut in closeups for fill-ins as required.

Comedy Relief

For a humorous touch, character was added to the band in the form of the band's business agent. He neither sings nor plays, but runs around trying to sign members to a contract. A short prologue also was added with other musical background, and telegraph inquiries about employment, as well as some discouraging news. However, the band finally pulls itself together, plays its masterpiece, *MacNamara's Band,* and the agent succeeds in booking the band for "Broadway" happy finale.

The first time the film was projected after editing, it hit the recording almost on the nose for synchronization. Since there is no direct connection between projector and turntable in the play-back, any synchronization must be done by slowing down or speeding up the projector itself. Obviously, the turntable speed cannot be varied, otherwise music would whine.

In making the synchro-movie, *Mac-*

• *Continued on page 328*

SHOOTING A MOVIE and dubbing in sound later is common practice. But, why not get the music first, and then "dub in" the picture? That's what these boys did. They made a film to the music of a Bing Crosby recording, "McNamara's Band."









ABE CREEKMORE

BALLOONS, Bubble-baths, sandy beaches — dozens of places and events are waiting for a cine camera to come along.





SHOOTING ON location, the cinematographers met problems such as the amateur filmer encounters every day. Interiors had to be shot in cramped space, with hardly room for the camera.



THE OUTDOOR scenes gave the camera almost too much space to handle, to say nothing of uncooperative weather. Small wonder William Daniels, below left, won coveted Oscar.







FLEEING KILLER PLUNGES TO DEATH FROM BRIDGE (LEFT)

Photographing "Naked City"

Problems were realism and lighting

By ALVA WINSTON

IT is one o'clock in the morning. A camera roams sleepy streets, looking at a great city. Over famous New York landmarks and buildings, it lingers nostalgically. It moves through brick walls. It peers over and focuses on people within. In an apartment, the camera surprises two men in the act of murdering a woman.

Unperturbed, the omniscient glass eye moves on to look at other sections. The city awakens. Lt. Dan Muldoon (Barry Fitzgerald), arriving at the Homicide Department, is assigned to investigate the murder the camera has so nonchalantly witnessed.

From this opening, anyone can see that "The Naked City"



PHOTOFLOOD LAMPS, RIGGED UP IN BANKS OF FOUR, LIGHTED OUTSIDE AS WELL AS INDOOR SCENES.

is a camera story visualized by its creators in terms of pictures . . . not as a stage play, novel or puppet show, but as a story to be told exclusively through the medium of words and images on a screen.

It is a story which could hardly have been told without the remarkable powers of the motion picture camera.

Small wonder, therefore, that William Daniels, A.S.C., who directed the photography of the Universal-International picture, should have won the 1948 Oscar for the best black and white photography of the year. The camera, it might be said, plays a principal role.

"The Naked City" is not a rubbernecktour type of documentary film. It is, rather, a documentary in the sense that New York City was documented by O. Henry, London by Charles Dickens, or Paris by Victor Hugo.

The moral for the amateur film-maker is obvious: make a narrative story a part of your documentary film if you want to give yourself a chance to create a work of art.

There is a moral on the technical side, too, in the lighting problem. Daniels used photofloods exclusively. This was dictated by the nature of the location shots in New York City, far from the generators, arcs, spots, broads, silks, booms, and gobos which are found in profusion on a "normal" movie set. These unfortunately — or fortunately — were 3,000 miles away, so Daniels had to use sunlight. For interiors and fill-in illumination, his electrician had a hatful of General Electric No. 2 reflector-type photofloods, which retail in photo stores for about $1.05 each.

Five-Day Fight

With these "amateur" lights. most of "The Naked City" was filmed. This is the hard way to achieve realism, but the most effective one. In some of the scenes shot in a Manhattan tenement, the rooms were hardly large enough for the actors, let alone a movie camera with Daniels, three assistants, and a brace of electricians with photofloods.

Hardly larger than a bathroom was this room in which Daniels spent five hot, summer days photographing a fight scene. Crowded into the 9x9-foot apartment were the principals, extras, stunt men, technicians—and the ever-present flood bulbs. An army-surplus gasoline put-put in the street furnished the power for the lights.

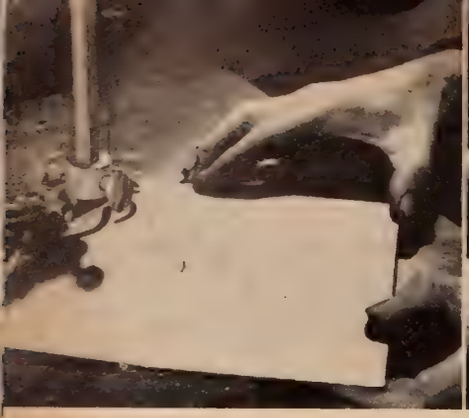
You could fry an egg on the floor—but the ceiling was hotter. That's where the camera hung with Daniels and his camera operator perched on stepladders, shedding buckets of tears and sweat.

It was a relief when the script called for a distant shot and the camera could move down to the window. For a "refreshing" view, the camera inhaled distant clotheslines and hot tenement roofs.

If these close quarters gave anyone claustrophobia, there was a cure on the next page of the script. It called for a shot from the top of the Williamsburg bridge—400 dizzy feet above the ground.

There, a camera platform was constructed. In this eagle's nest, the crew proceeded to wait for a clear day. They waited and prayed. Alternately cloudy,

• *Continued on page 327*



Cutting aluminum disk on jig saw. The disk pivots on a brad.



Each disk may be trued on a lathe, but this is not an essential step in the process.



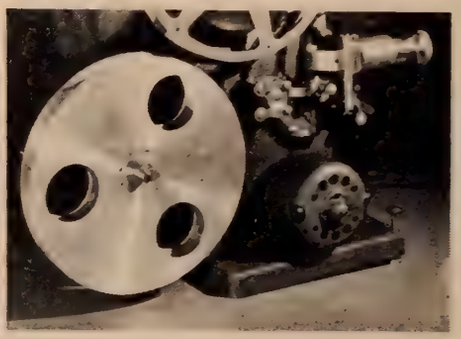
Home-made steel broach makes a square hole which then is filed square with a file.



A hole saw on drill press may be used to cut "windows."



Parts: Two disks, a core from a film spool, an aluminum washer, and ⅛ brass rod for rivets.



The finished reel being employed as a takeup on a 16mm projector.

Build a Film Reel for Camera or Projector

By **WALTER E. BURTON**

Illustrated by the Author

STURDY film reels for projector or camera are not difficult to make. Often such reels are superior to the ones normally used.

Measurements made on the camera, projector, and a standard reel or spool will provide the necessary dimensions for the various parts. It is important that the separation between reel plates be correct for the film used. Generally, a separation that is 0.050″ to 0.070″ greater than the film width is satisfactory.

The photographs show the construction of a reel to hold about 400 feet of 16mm film. The following parts are used: Two 7″ discs of 0.064 soft (52S-O) aluminum; a die-cast core from a roll of 16mm positive film; five ⅛″ rivets 1″ long; and a ring of aluminum 0.050″ thick to match the diameter of the core. The sheet aluminum could have been somewhat thinner, say around 0.050″. And instead of the ready-made core from a roll of film, one could have been made by machining bar or tubular aluminum stock, or by bending sheet strip into a ring about 2″ to 2½″ in diameter.

While the reel discs can be cut with snips, a neater job results when a saw is used, especially with fairly heavy gauge aluminum. To make true circles on a jig saw or metal-cutting band saw, clamp a board on the saw table so its edge almost touches the blade, drive a brad into the board at a distance from one side of the blade equal to the radius of the disc to be cut, and snip off the head of the brad. At a distance from one edge of the sheet-metal blank equivalent to the radius, drill a small hole so the blank can be slipped over the brad. Use the brad as a pivot to feed the metal against the saw. The sawed edges can be smoothed with a file or by taking a light cut on a lathe.

In the center of each disc, drill a hole of the size required to fit the projector or camera reel post. For the 16mm reel shown, this hole size is $\frac{5}{16}$″. After the holes are made, you can clamp the discs on a stud held in a lathe chuck, for machining or filing the edges. Finish by sanding the edges with fine-grit abrasive cloth, being sure to remove all burrs and sharpness.

Enlarge one of the disc holes to form a square whose sides measure the same as the original hole diameter, and in one corner file a notch if your projector requires it. The hole can be enlarged with a small flat or square file, or it can be made square with a homemade drive broach as shown in the photo. If the reel is not to have solid discs, make equally-spaced holes in the aluminum with a hole saw or other means. These openings, in the reel illustrated, are 1⅜″ in diameter and are ⅜″ from the disc edge.

Carefully center the core, and the additional spacer ring if one is needed, on one disc and secure it with two rivets. This makes the parts easy to hold while the second disc is added and secured with three more rivets 120° apart. The first two rivets can be round-head, their heads resting in the recessed portion of the core or in counterbored holes. For the three remaining rivets, it is necessary to have both ends flush with the outer surfaces of the plates. Rivets can be made from ⅛″ brass or aluminum rod. Drill and countersink the holes for them, and peen the rivet ends so they spread into the countersunk portions.

Before final peening of the last three rivets, place the reel on a rewinder shaft or on the projector, and turn it to see if it runs true. If it does not, gentle tapping on the disc edges at the proper points will straighten it—provided, of course, that the discs are themselves true. Finally, tighten the rivets and file off any portion of a rivet that projects. Any future tendency of the reel to twist out of alignment (as from a fall) can be discouraged by running shellac or other

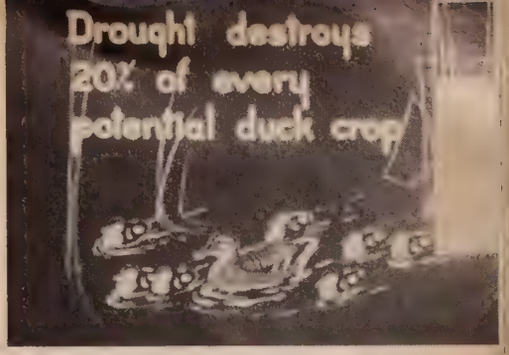
• *Continued on page 326*



A cardboard "egg" gives realistic picture of the hatching of a duckling. Fig. 1



Arrows painted on map are chipped off with razor blade, then filmed in reverse. Fig. 2



Size of graph, or "thermometer," decreases. Fig. 3

How to Make Animated Titles

Eggs, maps become alive

By ORMAL I. SPRUNGMAN



THE CAMERA SETUP. FIG. 4

YOU DON'T HAVE to be a Disney to make your movies move, by adding animated scenes or titles. The illustrations on this page are from 16mm Kodachrome footage produced for Ducks Unlimited (Canada), internationally famous conservation organization.

Fig. 1 reveals how to animate a scene of a duckling chipping out of its shell. A cardboard oval, to represent the egg, is torn into segments like a jigsaw puzzle. Reassembled, it is placed over a painting of a pert-looking baby duck. The camera, on a tripod, shoots down on the scene. By moving each segment a fraction of an inch for each movie frame exposed, the effect of an exploding shell is created. All shell segments should be moved by animation out of the field of the lens before shooting stops.

Fig. 2 charts the routes by which ducks fly south from Canada. They follow definite migration paths. The thick, colored arrows are shown starting in Canada and moving slowly southward. This was done by means of animation plus reverse action.

First, a map of North America was laid on a clear sheet of glass, and the desired arrows were painted in completely. Both map and painted glass are inverted, or turned 180°, so that the scene looks upside down through the camera view finder.

After fading in this scene, the camera stops. A razor blade or sharp knife scrapes off ⅛ inch from the end of each arrow, two frames are exposed, more paint is scraped off the arrows, more frames exposed, etc., until all the arrows have been completely removed from the glass. Then the camera fades out the scene.

When processed footage is reversed end for end and projected, the arrows are seen emanating from the Canadian duck factory and trickling smoothly southward over the waterfowl migration routes. Of course, paint chips and dust must be blown off the glass before each exposure, and every effort must be made not to move either glass or map background during the filming. To speed up the action, expose only one frame at a time, but two frames normally are used. To accelerate action, chip off a bigger bite of paint each time. It is feasible to work on all arrows at the same time, or any one until it has receded completely, and then to animate out the other arrows.

Another method of graphically portraying facts is seen in Fig. 3. Here the title and graph were lettered with show-card paint on a piece of glass laid over the background picturing a mother duck and her brood. The idea here is to show that a certain percentage of each potential duck crop is destroyed by drought. The "mercury" in the thermometer-type graph does this. It is made to lower in the same manner as the preceding shot, except that it is filmed right side up. Here, again, a razor blade is used to scrape off a tiny section of the top of the graph at a time. Two frames are exposed each time. This continues until the proper percentage is shown, then the title fades out.

As 16mm silent film normally runs at 16 frames per second, there are 40 frames to each foot of film. It takes 2½ seconds to project one foot of film. If a title requires 5 seconds running time, animation must be completed within 80 frames.

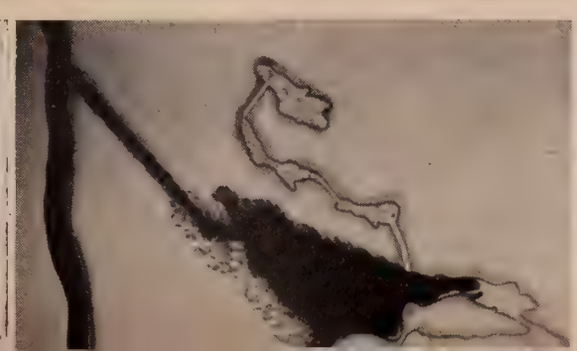
Fig. 4 shows a simple setup for vertical shooting of title cards. On the floor, tiny duck silhouettes tell graphically that once, 400 million ducks flew over North America. By shooting single frame exposures, and removing one duck at a time for each frame exposed, effect of diminishing duck population is achieved.

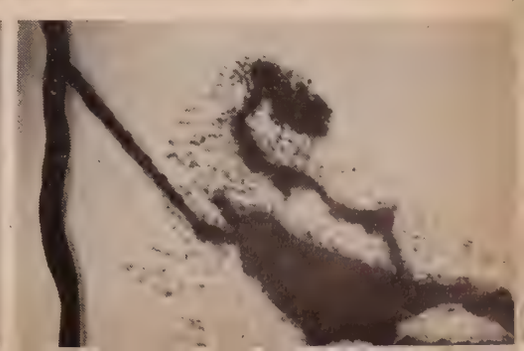
Once we were called on to show in Kodachrome the effect of filling a dry lake. The problem was to show graphically how water from an irrigation canal flows through a ditch and empties into a dry lake area. Since even aerial movies could not portray this bit of action, animation was the only solution. Photos below show the progressive steps. This was arranged by laying a sheet of glass over a contour map of the lake area, and blue-painting the filled lake, ditch and irrigation canal. Green vegetation was painted around the lake. Map and painted glass were then placed upside down flat on the floor with camera mounted on a firm tripod set up directly

• *Continued on page 327*

THE ROUTE OF A VACATION TRIP, OR THE PROGRESS OF A LAKE FILLING, ARE EASILY ANIMATED ON A MAP.











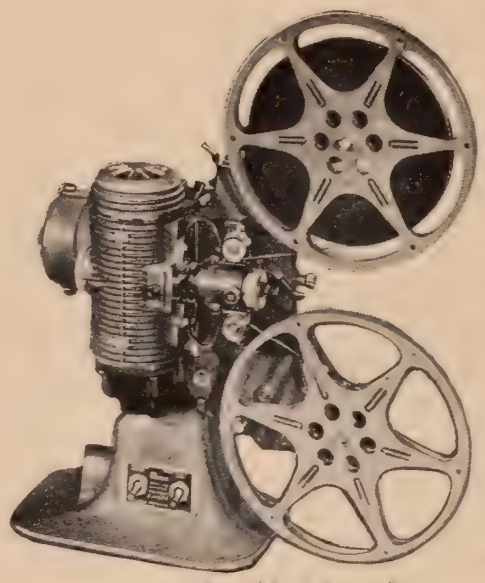
DOORWAYS TO DRAMA. To film the entrance of a boat, arrange the camera ahead of the boat, and then let it sail into your viewfinder. With people in a doorway, set up the camera to carefully frame the scene as it is to appear on the screen. Start filming the empty doorway, then let subjects walk into the scene. Plan for clean-cut entrances and exits.

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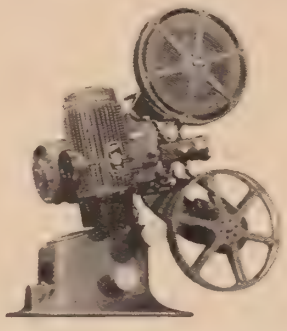
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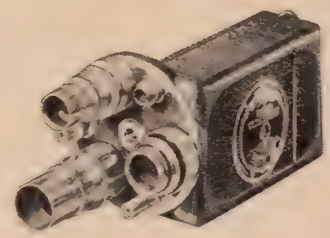
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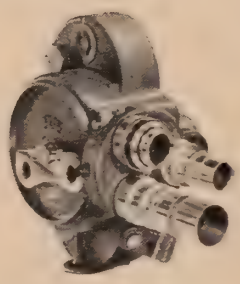
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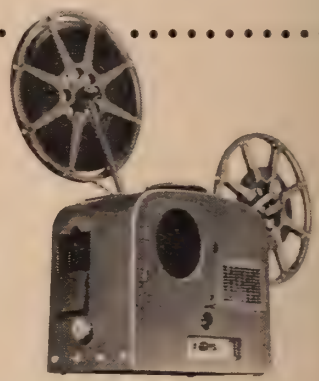




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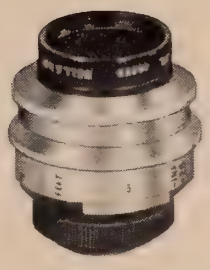
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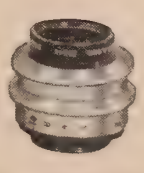
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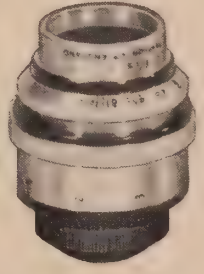
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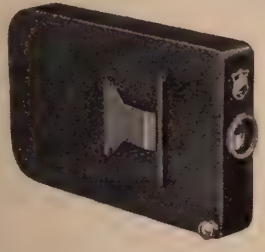


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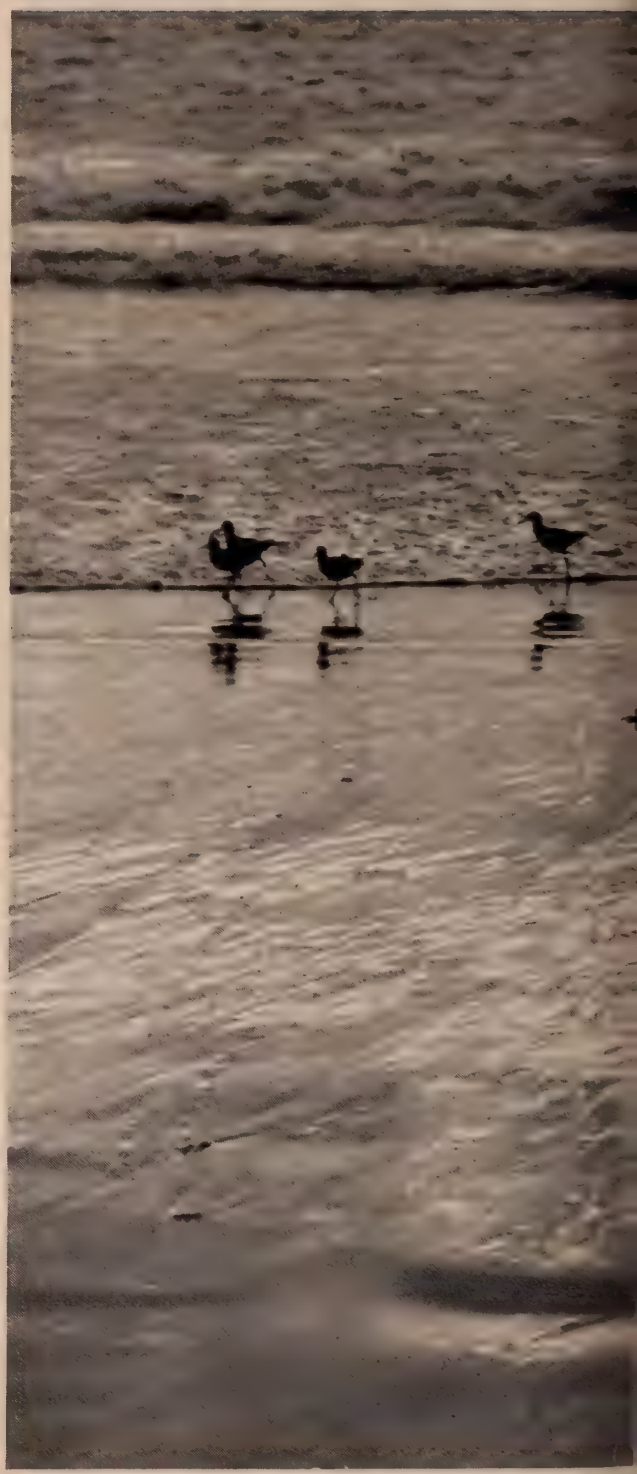
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Maintaining Direction of Movement





CARL MANSFIELD

ARE THE sandpipers on the beach, and the children angry with each other? If not, why are their backs turned?

These pictures illustrate the importance of maintaining correct direction of movement on the screen. If the children and the birds are on the same beach at the same time, they should be filmed looking or moving *in the same direction.*

In a travel movie, although many days of travel is represented, the travellers keep moving in the same direction on the screen, either from left to right or right to left.

Sometimes this does violence to the facts. It means filming your car as it takes off to the East, even though you have to



RUDOLPH HAYDEL

turn around and proceed in the opposite direction.

But this is essential to give the audience the impression that you know where you're going . . . that you are moving in one direction toward a predetermined goal. This is screen direction.

Now if you're photographing children on the beach, they could be running after the birds. Or they could be running from the opposite direction to meet them. In the latter case, they move in opposite directions on the movie screen.

After deciding who is going where, keep the birds, children and other subjects moving in a unified direction across the screen until their mission is accomplished.



GIVE COMPLETE STORY-TELLING COVERAGE TO EACH EVENT. START WITH LONG SHOT TO INTRODUCE LOCALE.

Shoot Travel Incidents Around a Central Character

By JOHN ROSS WINNIE

Photographs by Robert G. Spence

THE "FOLLOW THROUGH" is the most important part of vacation movie shooting. With even the simplest incident, it is essential that adequate coverage be made to tell a story completely. Just shooting a lot of footage is not the answer.

One device to add continuity, in a simple little travel incident, is the use of a central character.

For example, thousands of people every year visit Ghost Town, a part of Knott's Berry Farm, Buena Park, California. This town is a replica of early California days, consisting of a saloon, a Wells Fargo office, a jail, a blacksmith shop, and other points of interest. Many amateur cameramen shoot movies of this Western town and make the usual error of too much footage and too little continuity.

Let's take an imaginery trip through this old Western town. The methods and techniques we use to build a movie short can be applied equally well to Yellowstone, the Black Hills, Coney Island, or Sunday at the zoo.

Our central character is a girl. Let's call her Mary. The opening scene is a long shot which reveals the locale and establishes the place of action. Prominent in the long shot is a blacksmith sign. For our second shot, the camera moves up, and we have a medium shot of the blacksmith shop.

Mary now walks into the scene, pauses to look over the building, and then ambles to the entrance. A closeup shows her looking inside. The camera moves inside the door where daylight streams through, and shoots Mary walking into the shop.

Next scene finds Mary talking with the smithy as he works. He lets her work with a hammer on a heated shoe. This action calls for a closeup of pounding iron for the climax of this sequence.

Next we want to move on to another part of the town. How do we get there? Do we have to show Mary walking again? Or can we dissolve to the next action? A dissolve would be perfectly legitimate as would a fade-out-and-fade-in to the new actoin.

However, those who like to pan will find a reason for it here. Let the camera follow Mary as she leaves the shop. Then, move the tripod camera into the street and pick up Mary's action as she walks toward the mining town. On the way, how about inserting a "complication"? A pack burro provides material for this scene to heighten the action. A long shot shows Mary walking. Then a medium portrays her trying to make



After long shots have described the locale to your audience, the camera comes closer to show entrance of the blacksmith shop, as seen at the left. Then, inside, our central character, Mary, goes to work on the anvil, to show brawn may go with beauty.



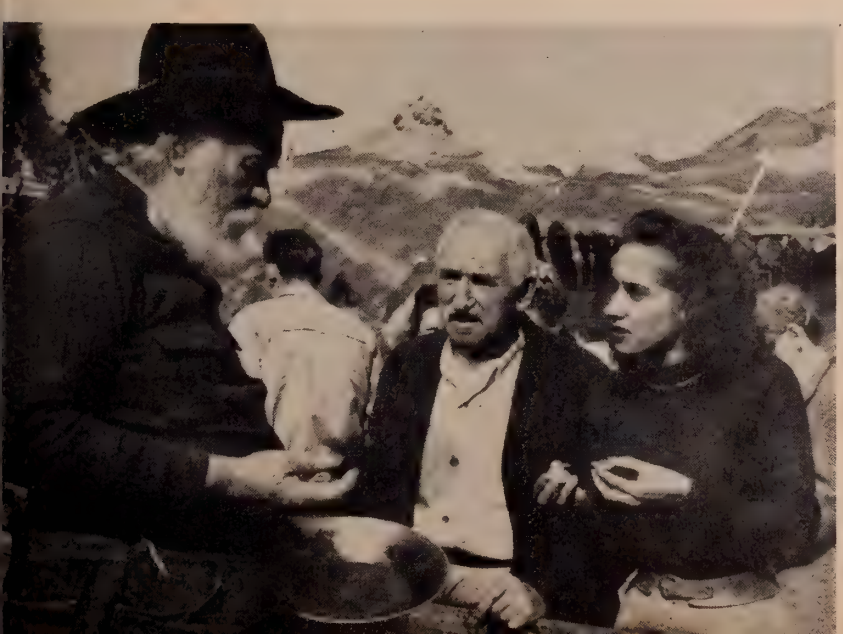
Supplementary characters are introduced as the action progresses. The bearded miner strikes pay dirt — when tourists arrive. We could come back later to make him the central character in another film on gold mining methods.



Transitions are important where there is much ground to cover. The donkey helps carry the action from one scene to the next, and he also provides an element of danger and comic relief when he tries to plant a kiss on the shoulder of our heroine.



In the mining scene above, followed by those below, notice the movement from long shot to medium shot to closeup. However, in the shot below, note one mistake has been made. The positions of the characters are reversed.







H. W. CONROY



WEATHER REPORT — SHOWERS AND SUNSHINE

Plan a movie, the experts say, write a script in advance. But that is not necessary — not even feasible — when it comes to filming the moods of the weather — or of impressionable characters, such as children. You have to shoot when the subject dictates. Have you ever tried to catalogue all the moods of one individual's hope, joy, sorrow, disappointment, elation, ecstasy? These three stills indicate how it can be done. For a starter, imagine how much more effective just these three scenes would be on your screen, and in color!



THE CINE

Filter Adapter

Nearly every cine amateur has the problem of matching up lens and filter sizes. Not many of us can afford to have a separate set of filters for each lens diameter, so we make do as best we can with adapter rings and what-not, which means frequent changes of filter from one holder to another. Each time we do this, there is the ever-present and uncomfortable possibility of dropping a filter, or fingerprints to be cleaned.



Adapter ring permits use of filters which vary in diameter.

James I. McCaskill, of St. Louis, Mo., eliminates practically all of the aforementioned headaches. Only the home constructor with a lathe of fair size will be able to carry it out himself, but others should be able to have it made up by a local machine shop at a cost well within the value of the device.



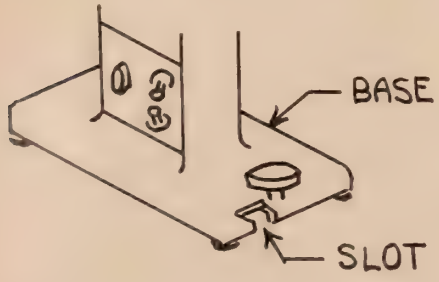
McCaskill's solution is simple. His adapter ring fits his largest lens barrel. Each smaller lens receives a snug-fitting split-ring to make it fit the adapted ring. Thus there is a minimum of handling of the filters, and minimum likelihood of damage to them. Furthermore, any lens may be fitted, whether an adapter ring of the correct size is available or not.

The accompanying photo shows two of the rings and a general sketch. Dimensions will depend on the lens and adapter ring being mated. Use one of the springy, heat treated durals for the split rings, such as 17ST.

Using Large Reel

One of those ridiculously simple measures which sometimes proves the answer to a knotty problem has been sent in by Jack Hyde, of Forest Park, Ill., who has a Model 33 Kodascope projector, which normally takes 200-foot reels. He wanted to use 400-foot reels, so as to be able to show for about 25 minutes continuously.

The solution proved simpler than might have been expected. He sawed a small slot in the front of the projector base, to allow clearance for the larger reel. That proved absolutely all that was necessary. It should be pointed out, of course, that unless the projector is a well made one, the take-up mechanism may not be equal to the extra load provided by a larger reel.



"Iris" Wipe

The type of wipe in which a diamond-shaped opening slowly closes or opens can be done with practically no special apparatus. Don Hierholzer, who lives near Dayton, O., simply uses two pieces of blackened cardboard, with a deep V-notch in one end of each. The two are held in front of the lens, with the notches overlapping, and either drawn apart or pushed together, according to the effect desired. It is most convenient to have this done by an assistant standing in front of and a bit to one side of the camera.

Another method of making wipes uses masking tape to protect one film area while India ink is applied to the remainder. After the ink is completely dry, the tape is peeled off. He applies the ink to the celluloid side, so that it may be removed with a damp cloth if desired.

Direct Positive Fades

When shooting black-on-white titles on positive stock, for direct development to a white-on-black title, one limitation lies in the inability to make fades and lap dissolves. A simple way of doing this has been devised by W. Irving Skipper, of Little Rock, Ark., and the sample which he submits proves that the results are excellent. All that is required is a method of winding back the film, and a fading device.

After determining correct exposure, by taking a reading on a blank white card held over the title card, open lens one stop more than called for and start camera. Expose about a foot of film, then fade out in about three seconds and stop. Wind back film about 56 frames (for 16mm), remove the white card, set lens diaphragm at correct "f" aperture, start camera and fade-in simultaneously. Run enough film after fade-in is complete to read title twice. Fade out in three seconds.

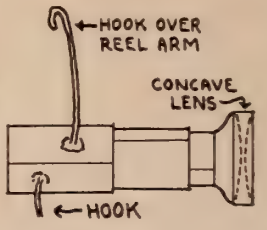
Wind back 56 frames, open up lens one stop, replace the white card, and fade in. Run about a foot of film after the fade-in is complete. In analyzing the foregoing, remember that we are really making a negative, so each fade-in becomes a fade-out, and vice versa, and the white card becomes a black screen.

Lap dissolves are made in the same way. At the end of the above sequence, instead of fading in on the white card, fade in on the next title. Skipper uses Eastman Safety Positive, which he gives a Weston rating of 5. He uses two No. 1 Photofloods in desklight reflectors about 16 inches from copy. With a coated lens he shoots at f/8 and with an uncoated lens at f/6.3. He develops the titles in D-11.

Large Screen Image

A supplementary negative lens, in front of the regular projection lens, is one means of obtaining a larger screen image with a short throw. William O. Anderson, of Portland, Ore., obtained a concave lens for a dollar, and mounted it in a ring obtained from an old auto part.

Three tubes, telescoping inside each other, were made up from a tin can and soldered in cylindrical form. One tube was soldered to the metal ring which holds the lens. Two pieces of baling wire were soldered to another tube, with hooks formed on the ends. One wire hooks over the upper reel arm, the other under the take-up reel arm. This holds the assembly in place, yet it may be removed quickly.



A supplementary lens may be used on a projector to either increase or decrease the focal length.

Anderson reports that with this set-up his 8mm machine projects a picture about 5½ x 6½ feet at a distance of only 13 feet from the screen. Naturally, the use of an uncorrected concave lens results in some loss of definition, but this may not be too important.

Quick Film Drying

Stanley Jepson, of Bombay, India, uses forced rapid drying of film after washing, with a small radiant electric heater, placed about four feet from the drum on which the film is wound. The distance depends on the size of the heater.

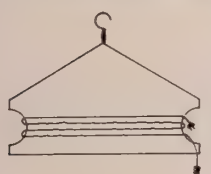
Two conditions are necessary for success: the film must be fixed in a hardening-fixing bath, which it usually is, of course, and the drum must revolve, so that the heat is applied evenly. It should revolve slowly, so as not to stir up dust,

WORKSHOP

but rapidly enough so that there is no damage to the film. Any small electric motor will serve, and if it has a rheostat to regulate speed, so much the better. Wooden pulleys and a cord belt can turn the drum.

If the heat is correct, the film will dry almost flat; if it buckles, the heater should be moved farther away. One or both ends of the film should be held by rubber bands, to allow for contraction while drying. Positive film may be dried in fifteen minutes in this manner. An infra-red lamp also may be used.

Extension Cords



To store extension cords when not in use, an ordinary wire coat hanger with its ends bent inward, forms concave loops on which to wind the cord. The hanger can be hung in a closet out of the way.

Turntables

A phonograph turntable can be used in many places in cine activity, and nearly every home has one of some sort which can be salvaged for this purpose. Particularly useful is the portable phonograph driven by a spring motor, since it needs no outside power or electrical connections.

One useful aspect of the turntable is that it rotates at a pretty constant speed, which is often adjustable. In general, the heavier the turntable, and the more ample the power, the more constant will this speed be, but even on the lighter models the speed will usually be constant enough to give it usefulness for comparative tests.

S. Jepson suggests an application of the turntable to the checking of projector speed constancy. The actual projector speed can easily be determined by running a measured strip of film, but at times we are more concerned with the question: Is the speed steady or fluctuating?

The method suggested involves only a stroboscopic disc, of the type used for checking phonograph turntables. (Incidentally, with this the turntable can first be checked, preferably with a small neon lamp connected to the mains.) Don't worry about the exact number of black and white sectors on the "strobo" disc, since we are merely going to check constancy. Such discs are often given away by phonograph and radio shops.

Put the disc on the phonograph, and start it. Now start the projector, and let a beam of light fall on the disc, using a mirror if necessary. Adjust the speed of the projector and/or that of the turntable until you find a point at which the black and white bars appear to stand still. When you find this point, all that remains is to observe the disc for a time. If projector speed is constant, the bars will remain stationary. If it fluctuates, they will shift. It is also possible to determine how long it takes the projector to come up to speed. It is best to make the test with film threaded in the gate, so that it runs under normal load. With the growing interest in sound and picture synchronization, questions such as this are going to become increasingly important.

Another useful application of the turntable is to employ it to rotate all or part of the copy being photographed for a title. Tremaine Spencer, of Normal, Ill., photographs a title having white letters on a black background, winds the film back, then exposes it again on a running phonograph turntable, to which pieces of paper have been fastened in any interesting pattern. The result is a title with an intriguing animated background. For good separation between the lettering and the moving background, shoot the turntable with the lens out of focus, or diffused with a bit of crumpled cellophane over the lens.

John M. Gornall, of Cumberland, Md., goes even further and has the entire title rotated by the turntable. He makes his title card circular, to fit the turntable. The desired lettering is affixed with cut-out letters pasted on the disc, though they could be lettered directly on the card if desired.

The phonograph is titled forward on blocks, and the camera pointed down. The phonograph is set in motion with the first title in position, and the camera started. It records only a blur. An assistant slows the turntable down until it almost stops. The camera is stopped, and the disc turned to read squarely. The camera is started again, and the desired footage of the title made. Again the disc is set in motion, and the camera is stopped on the spin. The next disc is put on the turntable and set in motion, and the camera started again. The same procedure is repeated for each of the main titles, which thus are linked together by a lap dissolve effect.



Color For Titles

A simple and attractive method of lending color to black-and-white stock title cards when photographing them on color film is passed along by George A. Lazzatti, of Brooklyn, N.Y.

He trims the title card neatly all around, then places it over a slightly larger piece of colored material. This may be fabric, wallpaper, end papers, or anything desired. A fairly stiff sheet of celluloid holds the title card flat and in position while it is being shot, leaving the colored material undamaged and in condition to use again. The sample sent us has the black-and-white title mounted over a rich piece of golden yellow brocade with a pink thread in it, which should make a very satisfying color title.

Another possibility is the coloring of the title cards themselves with the colors made for photo tinting. The paper on which magazines are printed will not take watercolor or oil paint without buckling and smearing, but it is a simple matter to apply the photo tinting colors to a gelatine-coated sheet of celluloid placed over the title.

The simplest source of such celluloid would be old or discarded photo negatives. Remove the image with Farmer's Reducer or with the bleach used in reversal processing, whichever is convenient, wash and dry. If you prefer to make your own, make up some edible gelatine of the unflavored type, and while the solution is still warm, float each piece of well cleaned celluloid on the surface, then hang up by one corner to set and dry.

Such gelatined sheets may be colored with any of the photo tinting colors, or even with solutions of ordinary household dyes, colored inks, Dye Transfer solutions, or whatever is handy. Build up the color gradually from weak solutions, and there should be little difficulty. If you want to use the celluloid sheets over again, a weak solution of ammonia will remove most of the dye.

The two foregoing methods may easily be combined. Place colored material behind the title to form a border, and use the tinted celluloid to hold the sandwich flat.

An example of this type of title is reproduced on the title page this month (inside back cover). A simple black title was placed on a piece of colored paper. The result is a black title with a colored border. Any number of color combinations and varieties may be obtained in this manner. See page 335.



CONTRAST IS ONE key to dramatic pictures. The tiny tot here is knocking on the door of the Mother Mission, San Diego, Calif.

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ARCHITECT'S conception of the entrance to the theatre in which motion picture programs will further the knowledge of photography.



SIDE VIEW of the new $200,000 Dryden theatre. The two doors are theatre exits.

Theatre Planned for Eastman Musuem

Motion Pictures will Teach Photography

PLANS for construction of a theater as an addition to George Eastman House are disclosed by James E. Gleason, chairman of the board, and Dr. C. E. Kenneth Mees, president of the photographic center. It will be known as Dryden Theater, after Mr. and Mrs. George B. Dryden of Evanston, Illinois, who have contributed $200,000 for the project. Mrs. Dryden is a niece of George Eastman.

George Eastman House, located at 900 East Avenue, Rochester, N. Y., is the former home of George Eastman, founder of the Eastman Kodak Company. The theater will have a seating capacity of about 600, and will be used for lectures, demonstrations, and for showing motion pictures teaching special phases of photography.

It is expected that throughout the year there will be a series of motion-picture programs telling the history of motion-picture development.

The George Eastman House, Inc., is a public educational institute to further the knowledge of photography.

It is visualized as a mecca to all interested in picture-making — from the specialist to the amateur snapshooter and tourist—and also to the ever-increasing number of writers, magazine editors, and historians who use pictures.

The purpose of the institute will be to demonstrate the technique of photography, to show the many-fold part it plays in nearly every branch of human activity, and to facilitate the research of those interested in the world's most facile medium of communication.

The Institute already has a fine photographic collection. In addition to Patent Department technological material, it has the extensive graphic arts collection which George Eastman acquired shortly after World War I from the eminent Viennese scientist and historian of photography, J. M. Eder.

In 1939, the Company purchased the large collection of apparatus and photographs of Gabriel Cromer of Paris, and recently added the collection of motion picture apparatus and films of Francois Doublier, a pioneer in the field, and an important group of mid-19th century American photographs.

Some of the more outstanding items in the collection include cameras bearing Daguerre's signature (1839), original prints taken in the 1840's by Fox Talbot, daguerreotypes and calotypes, a large variety of wet plate apparatus, early examples of miniature cameras, albums from the libraries of Victor Hugo, Napoleon III and Queen Victoria, two original Lumiere *cinematographies*, over 700 Muybridge negatives of animal locomotion, and unique experimental appartus for color photography.

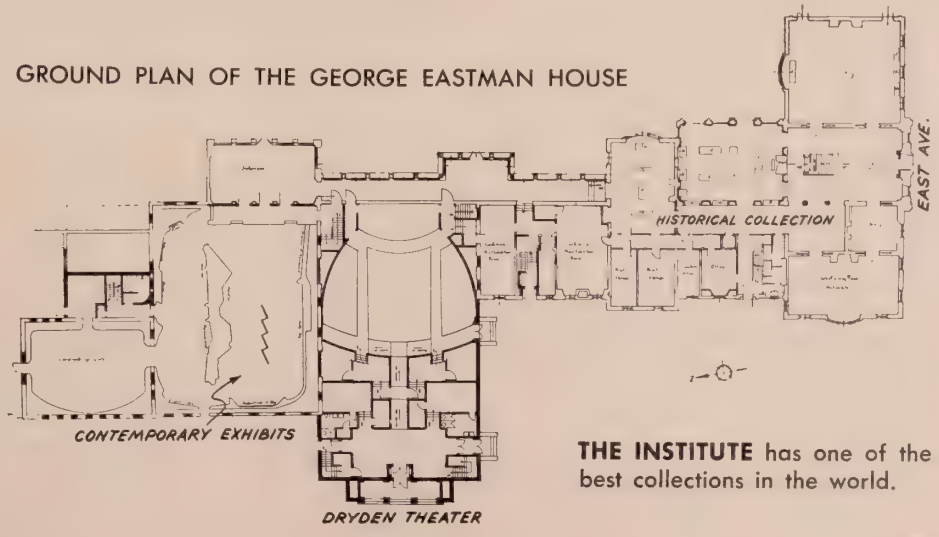
The most important material will be on permanent display. Apparatus will be exhibited so far as possible in working condition, displayed with explanatory labels, diagrams, and loop moving pictures in pedestal projectors.

Moving picture apparatus will be mechanized so that the visitor, by pressing a button, will see the principles of mechanical motion employed. A feature of the exhibition will be the simultaneous projection of a cavalcade of color transparencies on seven screens.

It is planned to build up the collection to the point where it will be a

• *Continued on page 330*

GROUND PLAN OF THE GEORGE EASTMAN HOUSE



THE INSTITUTE has one of the best collections in the world.

Product News



Animar Lenses

The Bausch and Lomb Animar lenses, in standard and telephoto sizes, for 8mm and 16mm cameras, are "designed for the home movies maker who demands professional results." They are a companion series to the Baltar 35mm lenses used by Hollywood studios.

Each lens is fitted with click and spread diaphragm stops. The standard lenses are for photography under average light conditions, while the telephotos are for close-up shots of distant subjects, candid shots and extreme close-ups. There is a depth of field scale, on the high speed and telephoto lenses.

Seasonal exposure guides inscribed on the lens barrels help the amateur cameraman — even those with no photographic knowledge — to obtain correct exposure. Barrels are marked with two seasons, Summer and Winter, and with a scale of light conditions—Dull, Hazy, and Bright.

Speeds for the five standard lenses range to f/1.9 and to f/3.5 in the four telephotos.

Eumig 8mm Camera

The Eumig 8mm is now available with the Automatic Aperture Control. It works as follows: a photo-electric exposure meter is built into the camera. The viewfinder shows not only the picture to be taken, but also the pointer of the exposure meter. A touch of the Automatic Aperture Control with the finger, centralizes this pointer, and in so doing automatically sets the camera lens to the correct aperture.

In addition to being coupled to the lens, the photo-electric exposure meter is also coupled to the shutter speed control, at any speed from 8 to 32 frames per second.

Other features of the new Eumig include f/1.9 anastigmat coated ½-inch lens in universal mount; powerful,

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WHERE TO RENT OR BUY *8mm* AND *16mm* FILMS

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- Evans Motion Picture Co. 2107 Fifth Ave. North (3)
- Wilfred Naylor 1907 Fifth St. North (1)

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PHOENIX
- Movie Center 119 West McDowell St.

CALIFORNIA

HOLLYWOOD
- Camera Craft Film Library 6764 Lexington Avenue HE 6856
- Castle's, Inc. 1529 Vine Street GL-5101
- Hollywood Camera Ex. 1600 Cahuenga Blvd. HO. 3651
- Leader 16mm. Film Library 4336 Sunset Blvd.

LOS ANGELES
- Films Incorporated 1709 West Eighth St.

SAN BERNARDINO
- Valley Film Library 1657 E. Street

SAN FRANCISCO
- Brooks Cameras 56 Kearny Street

SANTA ANA
- Frank's Cameras 407½ N. Broadway Phone 3508

ILLINOIS

CHICAGO
- Films Incorporated 64 East Lake St.
- Ideal Pictures Corp. 28-34 East Eighth St.

INDIANA

FORT WAYNE
- A & I Leather & Camera Shop 814 So. Calhoun St. ANthony 5208 or 5209

KANSAS

HUTCHINSON
- Don E. Reger Film Rental Library Box 864, 5½ W. Sherman

MARYLAND

BALTIMORE
- Lewy Studios 853 North Eutaw St. at Biddle
- Stark Films 537 North Howard St. (1)

MASSACHUSETTS

BOSTON
- Don Elder's Film Library 208 Newbury St., Dept. HM
- Frank Lane & Co. 5 Little Bldg.

BROCKTON
- Iris Pharmacy 238 Main St.

NEW JERSEY

PASSAIC
- The No-Wat-Ka Co. 257 Main St.

TOMS RIVER
- International Cine Society 503 Dayton Avenue

NEW YORK

ALBANY
- Hallenbeck & Riley 558-562 Broadway

BROOKLYN
- Reed & Reed Distributors, Inc. 7508 Third Ave. (9)

NEW YORK CITY
- Commonwealth Pictures Corp. 729 Seventh Ave.
- Films Incorporated 330 West 42nd St.
- Institutional Cinema Service, Inc. 1560 Broadway (19)
- King Coles Sound Service 340 Third Ave. (Zone 10)
- Mogull's Films & Camera Exchange, Inc. 55 West 48th St. (Radio City)
- Nu Art Films, Inc. 145 West 45th St.

YONKERS
- Ideal Motion Picture Service 371 St. Johns Avenue (4)

OHIO

CLEVELAND
- Sunray Films, Inc. Film Bldg., 2108 Payne Ave.

OREGON

PORTLAND
- Films Incorporated 314 S.W. Ninth Ave.

PENNSYLVANIA

ALLENTOWN
- Commercial and Home Movie Service 727-729 West 19th St.

PHILADELPHIA
- Ted Kruger 3145 N. Broad St.

READING
- Hollywood Film Service 116 No. 9th Street

RHODE ISLAND

PROVIDENCE
- Samson's Picture Service 35 Portland St. (7)

TENNESSEE

CHATTANOOGA
- Grady Young Pictures, 837 McCallie Avenue

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spring motor which enables a long scene to be taken on one winding; cable release for single frame exposure; lock for continuous run; and patented film looping device which eliminates danger of film jamming, tearing or scratching.

For further information write the distributor, Arcap Manufacturing Co., 7916 Beverly Blvd., Los Angeles 36, Calif.

Ampro Booklet

"A Powerful Aid to Industry" is the title of a recently published 28-page booklet about effective use of 16mm sound films in industry. Prepared by Ampro Corporation, manufacturers of sound motion picture equipment, the booklet is based on the firm's long experience in dealing with the problems of industrial organizations all over the world.

Among the vital points are the advantages of films in job training, personnel relations, production problems and salesmanship. It further discusses the rental and purchase of films, facilities for showing films, including features of various Ampro projectors, with a cutaway view of Ampro's Premier-20 which reveals the "inside story of how sound motion pictures are reproduced." Ampro is mailing this booklet to thousands of industrial organizations. Copies are available at 10c each, (or $5.00 per 100 copies.) Ampro Corporation, 2835 N. Western Avenue, Chicago 18, Illinois.

Movie-of-the-Month

The Movie-of-The-Month Club has announced a reduction in the price of 16mm sound films. The new price of three reels for $9.99 is almost half of the former price of $6.50 per reel or three for $17.50. Catalogs available from Movie - of - the - Month - Club, 6509 De Longpre Avenue, Hollywood, California.

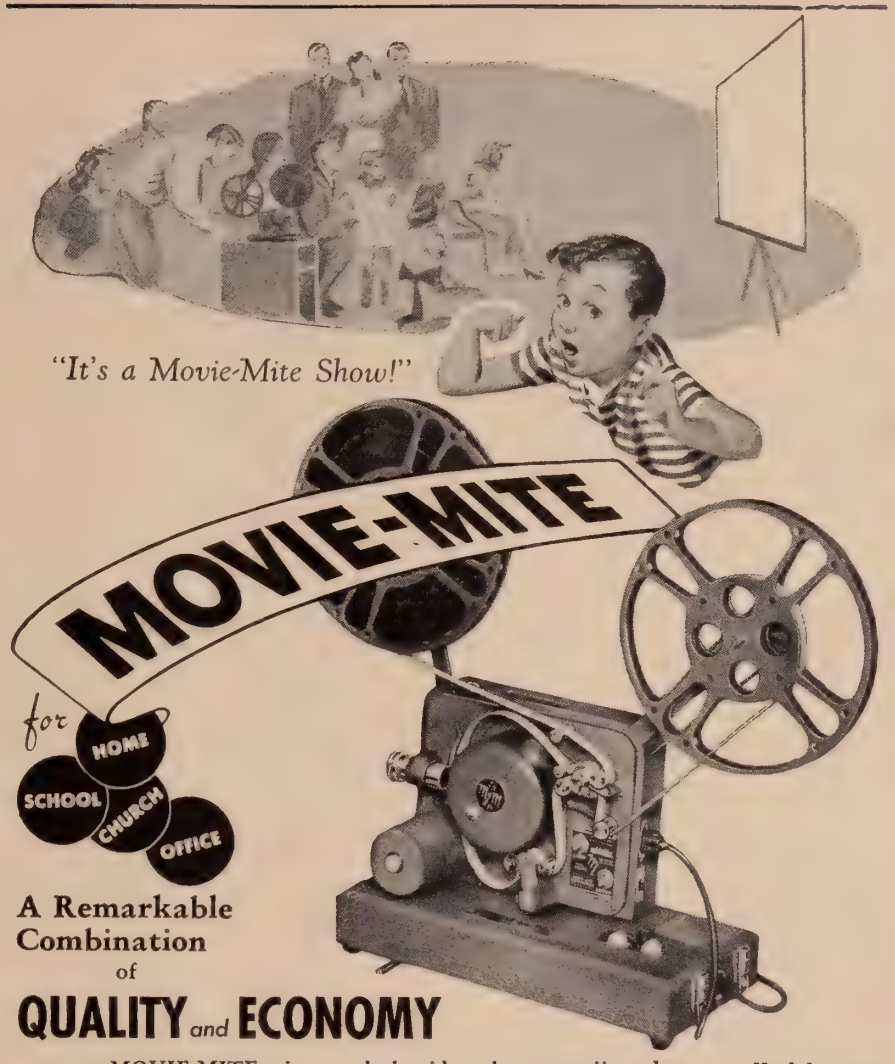
V.F.W. To Be Filmed

Sherman Plan, Inc., has been signed by the Veterans of Foreign Wars of the United States to produce a motion picture based on the forthcoming V.F.W. Convention to be held this August in Miami, Fla. The film will be in sound and color with distribution set through the V.F.W.

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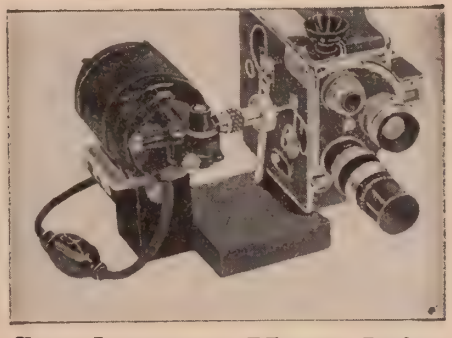
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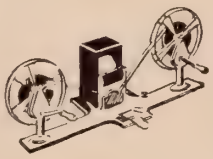


HOME MOVIES Magazine will bring you this complete directory of home movie equipment in the October, 1949 issue. You won't want to miss it, because there will be listed hundreds of new products which have come on the market during the past several years. New products that you have been looking for.



There will be hundreds of illustrations, description of every product with their current prices, and the manufacturer's name and address.

Here is a partial list of the many items you will find in the big complete Directory of Home Movie Equipment . . .



Movie Cameras	Exposure meters & Guides
Projectors	Lighting equipment
Screens	Film
Home entertainment films	Lenses
Editing equipment	Filters
Titlers	Chests and reels
Tripods	

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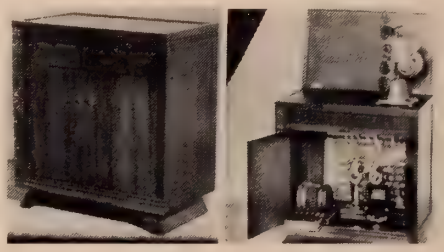
Ansco Film Identification

Ansco is beginning the use of a new feature on its Amateur motion picture film consisting of a paper band to wrap around the exposed film with space provided for the sender's name and address.

Without this service feature, when film arrives without the carton, as it occasionally does, it is impossible to identify the sender until he writes inquiring about his film, with description of the subject matter.

Projector End Table

A combination projector stand and end table ($59.50) by Arel Inc., 4916 Shaw Ave., St. Louis, is available in mahogany or walnut. It doubles for an end table when not in use. Projection is



made from side or front. When lid is closed, projector lowers sewing-machine fashion into a storage space which has room for additional movie equipment.

Temperature Control

The Fisher Temperature Control, for color processing ($165 f.o.b. New York City) is claimed to control temperatures of solutions and wash water to within ½ of 1° F. The unit is cased in stainless steel and comes completely assembled for attachment to standard plumbing.

Portable Record Players

A portable transcription player plays 33⅓, 45 and 78 RPM recordings and transcriptions. Pick-up has a turn-over head for handling all three types of recordings. Made in three models, two of them include microphone input. Califone Corp., 1041 No. Sycamore, Hollywood.

Filter Case

The "Deluxe Filter Safe," for Series V and Series VI filters and accessories, is made of transparent plastic, with a hinged cover. Filters and accessories are held in place by tension springs and moulded grooves. The "Deluxe" holds lens shade, adapter ring and six filters. Manufactured by Tiffen Mfg. Corp., the price is $2.50 for Series V and $2.75 for Series VI.

Filter Kits

Raydex optical glass filter kits include a leather wallet type case for the filters, a combination sunshade and filter holder and a 10-page instruction book. The color kit ($3.95) has three filters; Type A, haze and Kodachrome blue. The $5.95 kit includes the above filters plus a green, yellow and red filter.

Cine Kodak Prices Lowered

Sharp reductions, averaging 12½ per cent, in the prices of a number of its popular cameras and motion picture projectors have been announced by the Eastman Kodak Company. The reductions, which reach a maximum of 17½ per cent, take effect immediately.

Among the Cine-Kodak products affected are the Cine-Kodak Magazine 16 Camera from $195 to $175; the Kodascope Eight-33 Projector from $85 to $75; the Kodascope Sixteen-10 Projector with 2-inch f/1.6 lens from $147.50 to $135, and with 1½-inch f/2.5 lens from $142.15 to $129.50; the Kodascope Sixteen-20 Projector with standard case from $245 to $225. These prices include the excise tax of 25 per cent. Prices on some still camera items also have been lowered.

"Soundproof" Drapery



Even with Junior making haranguing sounds or radio-dancing in the playroom, you can muffle out harsh sounds with acoustically controlled draperies. This new drapery fabric has a spongy and porous weave, absorbing sound waves. Wonderful for window hangings or room partition, or a "Home Movies" den.

The hangings are called Celaloom textures, made by Celanese Corporation of America, 180 Madison Avenue, New York 16, New York. Price of Plain Celaloom textured fabrics, 50 inches wide, $2.25 to $3.95 per yard.

Coated Filters

Coated filters in all popular sizes and color densities are available from the EdnaLite Optical Co., Inc. High vacuum hard-coated on both sides they reduce reflections and are useful in color work. They have a DuraKlad free-floating rim that protects the filter disc and makes the filter shock-proof.

They are available in four color densities for use with Kodachrome: Chrome A (Type No. 85), Chrome Haze (No. 1), Chrome Flash (No. 2), Chrome Blue (No. 80). For Ansco color film: UV-16, UV-17, No. 10, and No. 11.

Sizes are series V, VI and VII to fit standard attachments, and series I (21.5mm) to fit special Chess-United series I sunshade filter holders. Rodar Distributors, Inc., 95 Madison Ave., New York City.

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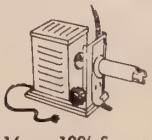
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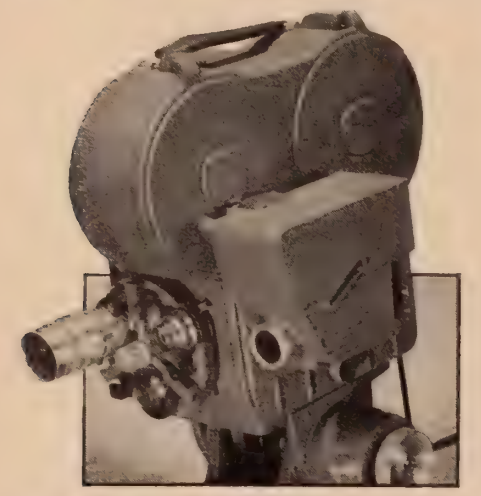
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Home Movie Clubs

HAVE NEW ideas, programs, activities, amusement and entertainment stunts been worked out in your club? This column aims to help share ideas. Members are invited to send in news and suggestions. Each idea should be written up briefly and completely, in a separate paragraph. Mail to Camera Club Editor, Home Movies, 3923 West Sixth, Los Angeles 5, Calif.

The **Los Angeles** Cinema Club purchased the 16mm sound film, "Basic Motion Picture Technique," by Celluloid College of New York. Ten episodes show right and wrong methods of taking amateur pictures. It is approximately 1200 feet. The club will make the film available on a daily rental basis. For rates, contact the club, 3965 West 6th St., Los Angeles 5, Calif.; telephone, FItzroy 1001.

A series of six silent instructional films, as aids to beginners, is being planned by the ***New York*** Cine Club of the Deaf. Movie makers interested in forming clubs in their community may write George Geltzer, secretary, 938 Bronx Park South, Bronx 60, N.Y.

An uncut film roll contest is being held by the ***Winnipeg*** Cine Club in 8mm and 16mm. First and second prizes will be awarded in each division.

A complete demonstration of film editing was given by the ***Denver*** Bell Camera Club. In this same city, the Cinema League was shown the film "The Awakening," which won a $500 magazine contest last winter.

The Valley 8mm Club, of ***North Hollywood,*** Calif., is producing a comedy titled, "Something for Nothing."

A 16mm color movie, "Wheels of Steel," produced by member W. E. Ziemer, is being shown by the ***Chicago*** Metro Movie Club. It deals with activities of a typical railroad freight yard.

Amateur filmers were invited by the ***Philadelphia*** Cinema Club to a showing of Frank E. Gunnell's "The Lost World and The River of No Return." Taken in the wilderness area of Central Idaho, the films include the running of the rapids of the Salmon River. Gunnell is holder of numerous awards for travel, adventure and nature films.

The ***Los Angeles*** Southwest 8mm Club saw a demonstration of indoor lighting, by Paul Hamilton of the General Electric Co., through the medium of the G.E. color sound movie "Family Album."

A showing of home and laboratory processed films, for purposes of comparison, was made by the ***Calgary,*** Alberta Amateur Motion Picture Club.



A 20-minute sound-on-color film on a $300 budget was the production program undertaken by the **Long Beach,** Calif., Cinema Club at the request of the Ministerial Union. The result is "Let Them Come," a 16mm sermon on film revealing the value of Sunday School education for children. The title was paraphrased from the words, "Suffer little children to come unto me." It is the story of a delinquent waif who is found and returned to normal child life through the released-time educational program. Jack Lloyd, Earl Everly and Leonard Graham did the photography. The photo shows Everly at the camera, and Lloyd at the right. The Reverend J. Wesley Neal, center, wrote the script. The film was reviewed in HOME MOVIES, May, page 265.

Putting to good use the ingenuity and knowledge of its members, the Amateur Motion Picture Club of ***St. Louis*** is now the possessor of a dual turntable, built by club members.

Selected color films, made by members, were presented to an audience of 300 by the ***Providence, R.I.*** Cine Club.

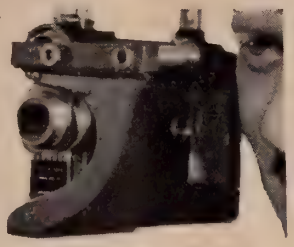
The Smoky Mountain Movie Club of ***Asheville, N.C.,*** is interested in trying out a Salon showing of prize winning pictures of the last three years. Winners of contests within this period, who would like to co-operate in this project, may write Mrs. B. T. Behrens, P.O. Box 11, Asheville, N.C.

A "Gadget Night" was recently held by the South Side Cinema Club, of ***Chicago.*** The evening was devoted to exhibition and explanation of gadgets, both home-made and factory built.

April meetings of the Amateur Movie Society of ***Milwaukee,*** Wis., included a technical discussion of lens stops (f stops) and their relation to camera speeds, and a showing of the film "African Safari," produced by Murl Deusing, curator of education of the Milwaukee Public Museum.

Walla Walla, Wash., Cinema and Camera Club took a "railfan" trip, by

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chartered train. It included a baggage car for camera equipment and a gondola for exterior shots.

Hamilton, Ontario, Movie Club members were hosts to ***Toronto*** Movie Club. Entertainment included showing of films made by members.

The Bronx Parkchester Cinema Club announced it will enter the club-produced feature, "The Secret Life of Seeall B. Schlemel," in the nationwide Home Movies Contest.

Films shown by clubs include the following: "En Pengeseddel" (The Money Bill), by members of the ***Copenhagen,*** Denmark, 8mm Film Club, at the ***New York City*** 8mm Motion Picture Club. Also "The Brush Off," by Mrs. Merle Williams of Los Angeles. "Will Power," by Neva Bourgeotte, was seen at the ***Long Beach,*** Calif. Cinema Club, when this group played host to the ***Los Angeles*** Southwest Cinema Club.

"Hoosierland Haunts," an 800 ft. 16mm Kodachrome featuring Indiana's many scenic parks, was screened by the Calumet Movie Makers of ***Hammond,*** Ind., to the members of the South Side Cinema Club, of Chicago. "Leduc Oil Fields," by Mr. Pickard of the ***Calgary*** Cine Club, at the ***Winnepeg*** Cine Club. "Oozla's Magic," a winner in the ***Milwaukee*** Amateur Movie Society's 1948 contest, at the ***Seattle*** Amateur Movie Club. "West of the Rockies," by Dr. L. J. Martin, at the ***Minneapolis*** Cine Club.

Newly elected officers of the ***Northern California*** Council of Amateur Movie Clubs are Edward C. Kentera, Westwood Movie Club, Pres.; Emerson Owen, San Jose Movie Club, 1st Vice Pres.; Lee Bacon, Petaluma Cinema Club, 2nd Vice Pres.; Clyde Evans, Bay Empire 8mm Movie Club, Secretary; Denver Sutton, Westwood Movie Club, Treasurer.

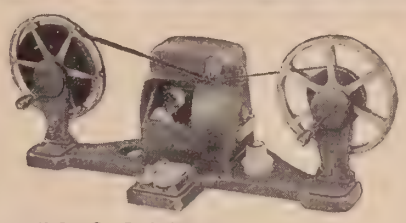
The ***Philadelphia*** Cinema Club re-elected the entire slate of present officers.

The 1949 Cub Olympics, sponsored by the Sequoia Council of the Boy Scouts of America, was filmed by the ***Fresno*** Movie Club in 16mm color. Another project, sponsored by the Fresno Advertising Club, involves the shooting of the principal features about Fresno, Calif., which might interest people in settling there.



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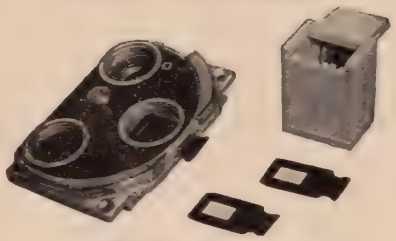
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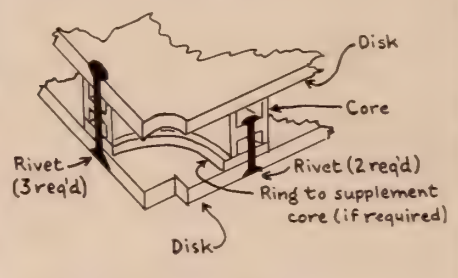
• *Continued from page 304*

Build a Reel

adhesive that will stick to metal, into any cracks that exist between core and plates. In fact, the core can be coated on its ends with shellac before it is riveted to the plates.

By making your own reels, you can add any improvements desired. For example, you might make the second plate of transparent, non-inflammable plastic so you can see at a glance how much film the reel contains. You can add ribs or other reinforcements to large takeup reels for sound projectors, to make them run true even if subjected to hard knocks.

You can make a reel with one plate removable, so you can slip off the wound film in editing operations. In this case, you would cover the core with a loose ring of metal or cardboard held by pressure of the end plates.



• *Continued from page 312*

Shoot Travel Incidents

friends with a burro. He objects—takes a nip out of her sweater. Shoot a closeup. "It's all right—just being friendly," says the burro. But variety and humor have been introduced.

Now on to the next scene. How do we get there? As before, we have a choice between a dissolve, a fade, or a follow-action treatment.

Mary now visits old Tyson Bean, who pans gold-bearing rock and guards a sluice box. A long shot orients the scene and shows the actors entering. Then a medium shot shows Mary and others watching the old miner. Mary is interested. What are they talking about? The camera answers this question with a picture—a closeup of the mining pan and golden contents.

There are many more scenes in Ghost Town. There is the Nugget Shack, the Wells Fargo office, the jail, the rooming house—and each can be the locale for action. In each case, the camera frames the action carefully in long, medium, and closeup shots. These three shots are fundamental. They are the ABC's of story-telling with pictures.

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perform if you tell them what to do and how to do it.

The points to remember are: (1) Select a central character; and (2) Tell each incident completely, from start to finish. One incident completely told is better than any number of disconnected episodes.

• *Continued from page 303*

"Naked City"

foggy and hazy weather intervened—just enough to obscure the outline of distant Manhattan.

Five weeks later, after a sudden shower, the air cleared and there was Manhattan with its face washed—bright and sparkling in the camera viewfinder.

That was the day Daniels filmed the famous pursuit scene. Up the bridge ran the "murderer" with detectives in hot pursuit. Manhattan, gleaming in the distance, was the real brick-and-steel mcCoy, and not a stage backdrop, as you can see on the screen.

Daniels' use of photofloods continues a trend. Flat, unflattering type of lighting is desired for documentary film treatment. Photofloods not only are light and portable, but also require less juice than conventional arcs. They provide the "realism" which the current trend in movie making demands.

Metal frames were built to hold the lamps, but such frames are not mandatory as each lamp has its self-contained reflector. The photofloods were rigged in banks of four, with a switch on each lamp, so that one or more could be used at a time.

When Daniels returned to Hollywood to complete the film story with a few studio interiors, he had to stay away from the studio lights. He unpacked the old photofloods and used them again, so that the studio shots would match the New York City shots with the same type of lighting.

• *Continued from page 305*

Animated Titles

over the scene to shoot down. Watch for reflections in the glass, which can be overcome to some extent by arrangement of lights and by black-taping chrome parts of the camera so they will not pick up highlights.

Here again the razor blade is used to remove a small part of the vegetation before each two-frame exposure. Finally, we shave the lake edges and eliminate the shallow arms and bays until the water recedes from the deepest areas back up the tube-like ditch to the irrigation canal.

When the processed sequence is reversed end for end and spliced back into the main reel, the scene shows water flowing down the ditch into the center of the lake area, slowly spreading out to shoreline edges and filling the bays and

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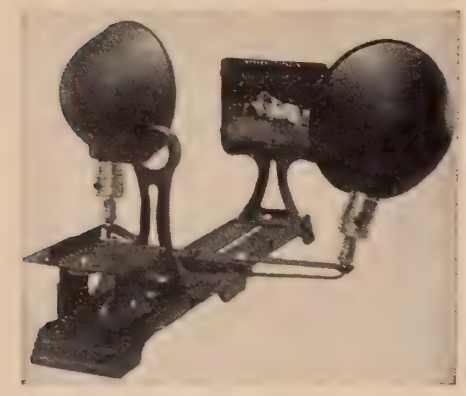
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arms. It is very effective on the screen. As vegetation pops up, the scene fades out, and then fades in on a long shot of the actual lake itself out on location.

Animation need not always consist of single frame exposures. Even cameras not equipped with single frame can obtain fairly satisfactory results with a quick down-up touch of the camera trigger.

For a vacation trip, a hand holding a pointer or grease pencil can "animate" the route followed. Just film a hand drawing a line on a map. This can be just as descriptive as single frame where the line moves itself.

Work a little animation into each of your reels and you will be amazed at how otherwise static films will suddenly come alive.

• *Continued from page 299*

Silent Cameras

Namara's Band, the Minneapolis Cine Club learned a few new wrinkles, just as they did during the production of their similar play-back movie recordings of *Down By the Old Mill Stream, Three Little Fishes,* and *Barber Shop Harmony.*

One tip in particular is worth passing along. Amateur actors usually cannot talk or sing as fast as the disk-recorded sound if they try to recite or "lip" their lines out loud. But if they half-whisper to themselves while listening to the record, they will not become short of breath or lag behind from failure to speak as rapidly as a professional. By half-whispering the lines, the actors also are better able to listen to the play-back and keep time with its rhythm.

Shooting play-back musicals adds fun to the picture-taking hobby. As long as such a production is not commercialized in any way, but projected without charge, no copyright problems need arise.

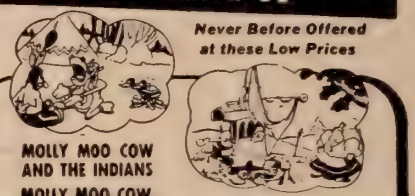


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Photo Problem

How would you film a Great Books discussion group? Is it possible to put into pictures, "An Invitation to Thinking"?

Thinking and discussing are processes which are invisible or at least intangible. Photographer George Boardman solved the problem by using a double exposure. First he photographed a book, lighting the pages but keeping the rest dark. Then, utilizing the part of the frame that was dark in the first exposure, he photographed a discussion group in action.

He is now working on additional visualizing techniques for use in a 16mm film to be directed by Quentin Ogren, Regional Director of the Great Books Foundation, 1250 Wilshire Boulevard, Los Angeles 14.

The Great Books discussions, which are open to all, cover important ideas from the world's past experience, varying from Plato to Machiavelli, and from Karl Marx to Sigmund Freud.

The Great Books Foundation is incorporated, not for profit, and national headquarters are at 58 East South Water Street, Chicago, Ill.

'Photofilm' Visits Photographers

News of the photographic world—in motion pictures—is the aim of Photofilm, Inc., of Los Angeles. The first product—45 minutes in 16mm sound—will be shown to camera clubs, schools and other organized groups.

It shows photographers at work — Edward Weston, Ernest Bachrach, Weegee, and others. It goes behind the scenes to interview Karl Freund, director of Photo Research Testing Laboratories, who is the inventor of the Norwood Exposure Meter, the Spectra color temperature meter, and many other precision photographic instruments.



Dan Saxon, vice-president of Photofilm, states plans call for these informative and educational films to be released at two-month intervals. Advertising rates to manufacturers are $1,000 per minute of film running time.

New Books on Photography

CAMERA & LENS by Ansel Adams. Morgan & Lester, New York City, 6 x 9, 120 pages, illustrated, $3.00.

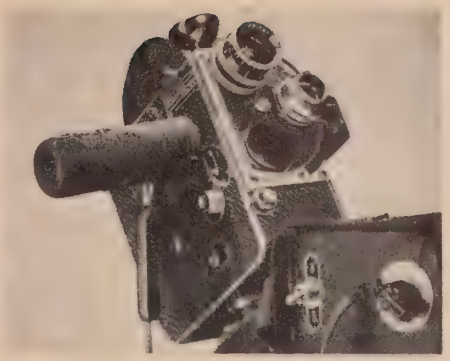
THE NEGATIVE by Ansel Adams. Morgan & Lester, New York City, 6 x 9, 120 pages, illustrated, $3.00.

These are Book 1 and Book 2 in a Basic Photo series of six books, each illustrated with diagrams, charts, and photographs.

Camera & Lens deals with the working capacities of the camera and its various adjustments, and the capacities of the lens—such as coverage, angle of view, and perspective. This book includes basic data on studio and laboratory plan and installation, as well as suggestions on care of equipment and the use of filters.

The Negative, in addition to a complete workable exposure-development plan, covers Visualization, Testing for Optimum Opacity, Exposure Meters, Pre-exposure, Compensating Developers, Effects of Lens Flare, Reciprocity Departure, Darkroom Procedures, and many other subjects related to this phase of photography. Many illustrations, diagrams, charts, tables, formulas, and detailed captions are included.

Ansel Adams has re-evaluated sensitometric terms in a language which the non-scientific student will understand. He supports the determination of exposure by reading the values of light reflected from the subject, but not mere



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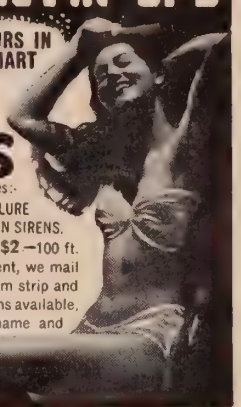
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"average" readings. He shows how to carefully place the subject brightnesses on the exposure scale of the negative and to develop the negative in relation to this placement. Adams has really restated the classic principle of photography, "expose for the shadows and develop for the highlights," but with revealing and constructive precision.

German War Time Developments in Infra-Red. Report by and available from Office of Technical Services, Department of Commerce, Washington, D.C. $3.00.

In Germany, during the war, industrial and military uses of infra-red devices advanced with extreme strides and included such uses as night driving, aircraft spotting, electro-optical systems and induction generators. This report covers the German developments during this period.

• *Continued from Page 319*

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With facilities for exhibitions, demonstrations, lectures and the showing of motion pictures, the institute will be a national and international center for conferences on photography; for research in its history, science and application; for the education of school children by guided tours; for meetings of camera clubs and photographic organizations, for changing exhibitions of photographic work; for demonstrations of the latest apparatus and processes; for the screening of both historical and modern motion pictures; and for other related purposes.

The George Eastman House, Inc., is a corporate body of eleven directors. The Eastman House has been contributed to the corporation by the University of Rochester. The Eastman Kodak Company has given to it the Eastman Historical Photographic Collection, and maintains it. Many others have contributed to this independent institute which is designed to further the knowledge and appreciation of photography in every field.

Amateur Home Movie Reviews

★★★Excellent, ★★Good, ★Average

****GREAT EXPECTATIONS,** 100-foot 8mm black and white, by George A. Valentine, Glenbrook, Conn. This shows the expectations of a home movie maker as he waits for his film to return from the processing lab. With good exposure, lighting and panning shots, the continuity is held together by an old, but effective device. A calendar clock is used to show the passing of time, mostly days and weeks. Good titling keeps the story moving before the viewer's eyes. Actors used were better than average and give animation to the film. After waiting long weeks, the film maker is rewarded with satisfying film results and all ends happily.





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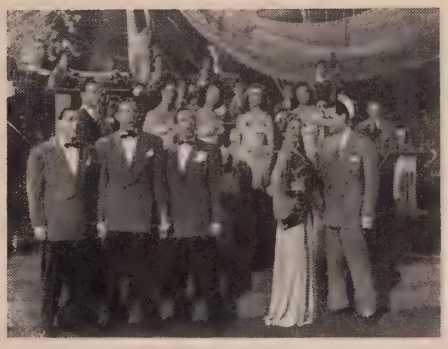
Fred Bond, the photographer-author specializing in color, is taking a "Great Circle" photographic tour of the United States, covering close to 10,000 miles and taking stills and movies. His books "Kodachrome and Ektachrome, From All Angles," and "Better Color Movies," are published by Camera Craft Publishing Co., San Francisco, Calif.



New Films

Latest 8mm. and 16mm. Silent and Sound Commercial Releases





THE MAN IN THE IRON MASK. A 16mm, 12-reel filming of the story of Novelist Alexander Dumas, starring Louis Hayward and Joan Bennett, released by Commonwealth Pictures Corp., 723 Seventh Ave., New York 19. The film involves a thrilling and exciting tale of the 17th Century and adventure in an era when extravagance and excesses ruled the court of France.

ALASKA. Drama. Post Pictures Corp., Stars Kent Taylor, Margaret Lindsay. 8 reels, 76 minutes. Based on the Jack London tale, "Flush of Gold."

SCREEN PICTORIAL. Pictorial varieties. Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood 28. Sound on color $75.00; black and white $25.00. Boatmen shooting the rapids of the Salmon River, fiesta scenes from the "Fiesta de Monterey" celebrating the founding of California; mountain climbers in the High Sierras and Western rodeos.

ROME, THE ETERNAL CITY. Travel. Castle Films, 445 Park Ave., New York City. Sound, two 8mm editions and three 16mm editions.

ROUND TRIP. Instructional. 16mm sound, 20 minutes. Dramatization of meaning of foreign trade to the average person. Suitable for adult audiences. Purchase $57.50, Rental $3.50. Twentieth Century Fund, 330 West 42nd St., New York 18.

MAMMOTH CAVE, KY. Pictorial. World in Color Productions, Elmira, N.Y. 8mm silent, black and white, $2.00; color $7.50. The 16mm black and white, $4.00; color $14.75 A 3½ minute short of the interior of Mammoth Cave.

STORIES OF HOLLAND. Instructional. Coronet Films. One reel. Sound. Color, $90.00; black and white, $45.00. A visual tour of Holland as an aid to reading.

ELEMENTARY CLASSIC BALLET TECHNIQUE. Instructional. 2 parts, one reel each. D. D. Livingston, 220 Clinton St., New York.

THE BAND PARADE. Castle Films, 1445 Park Ave., New York 29. 16mm sound. $17.50 per reel. Six reels—Tony Pastor, Ted Lewis, Tommy Tucker, Louis Prima, George Olsen and Count Basie and their bands. These one-reel musicals, featuring popular orchestras, include three or more numbers played in each subject, with vocalists assisting. Ted Lewis himself sings the popular "Sunny Side of the Street" and "Me and My Shadow."

HERE'S YOUR WORKSAVER. Technical. Princeton Film Center, Princeton 2, New Jersey. Available free in 16mm sound on color. A publicity film produced for Yale and Towne Mfg. Co., it takes a tour through various factories, pointing out how to turn invisible losses into profits. Recommended for manufacturing executives, warehousemen, engineering societies and students.

LINES AND ANGLES. There are 15 sound films, 16mm, dealing with various phases of plane geometry. Knowledge Builders Classroom Films, 625 Madison Ave., New York 22. Sale, $15 per reel, rental $2.00 per day.

LAUREL AND HARDY. Comedies. Library Films, Inc., 25 West 45th St., New York 19. One reel. "Brats," "Dirty Work" and "Hog Wild."

United World Films

Three major features released in 16mm sound through United World are: *The Spoilers,* with Marlene Dietrich, John Wayne and Randolph Scott.

Bombay Clipper, with Maria Montez and William Gargan. *Follow the Band,* with Frances Langford, Leon Errol, Leo Carrillo and Skinny Ennis.

The new home office address of United World Films, Inc., is 1445 Park Avenue, New York, 29, N.Y. The New York exchange continues at 105 East 106th St. The Chicago exchange is 550 S. Dearborn St. The Hollywood exchange is 7356 Melrose Ave., Hollywood, Calif.





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1600 Ft. Cans, Brand New	2.40	1.35
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Exciter Bulbs for Ampro & Natco	.86	.48
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• HOME MOVIE FANS join our happy members from coast to coast. Membership Card $1.00 a year. Rent silent and sound films at half rates. Free rental monthly. Keep films up to 4 days. Big discount on new films. Send for Membership Card and complete plan with catalogue. MIDWEST FILM CLUB, Dept. 2, 4758 W. Madison Street, Chicago 44, Illinois.

• "CREATION OF LIFE"—Startling new series including: Story of Conception, Normal Delivery, Twins by Breech and Delivery with Forceps. Sample reel 16mm.—$5.00, 8mm.—$3.50. SHERWOOD PICTURES CORPORATION, 1569H Broadway, Brooklyn 7 N.Y.

• 8-16MM. FILMS. Sound, silent, Features, Westerns, Comedies, etc. Sales, low cost rentals. Catalog 10c. WARRINGTON FILMS, 1418 Knecht Ave., Halethorpe 27, Maryland.

• BIRTH OF A BABY—"CHILDBIRTH." Outstanding film of the complete process of childbirth. 16mm.—$10.00. 8mm.—$5.50 postpaid. MEDICAL RESEARCH. 1569 Broadway, Brooklyn 7, N. Y.

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• MOVIES. Custom 16mm footage, Western New York. Monotone and color. Multi-lens equipment. PATTERSON, 133 Dean Road, Spencerport, New York.

• LATEST releases Castle Official Pictorial 8-16mm. silent, sound films. Sales, rentals, exchanges. Catalogue listing over 3000 films, accessories, etc., 2-3c stamps. REED, 7508 Third Ave., Brooklyn, N. Y.

• FREE movie list. SUPERIOR FILM SERVICE, Box 713, Troy 5, N. Y.

• USED and new Castle films. 8-16mm. silent and sound. Send for lists. ALVES PHOTO SERVICE, INC. 14 Storrs Ave., Braintree 84, Mass.

• "MIDNIGHT FANTASY" feature 8mm. rental $1.50. Purchase $14.75. Guaranteed entertainment! ESO-S. 47th & Holly, Kansas City 2, Mo.

• "LADY EVE" GLAMOUR—EXCLUSIVE MOVIES. Projectors, Screens, Viewers, Strip-Films. Free catalog. HOME PIX, 1674 Broadway, New York 19, N. Y.

• UNUSUAL 8-16mm. FILM SUBJECTS. Kodachrome projection length sample "Allure," $1.00. Art slides, sample 40c. Films exchanged. Big catalog, 25c; refunded first order. NATIONAL FILM SUPPLY, Broadway Sta. (E), Toledo 9, Ohio.

• SAWYER'S View-Masters — the modern Stereoscope. For prices and list of subjects, write CADWALLADER'S, 996 Weston Road, Toronto, Ontario.

• MISS America of 1948—8mm. 50' Kodachrome, $7.50 (B & W, $2.00); 16mm. 100' Kodachrome, silent, $14.75 (B W, $4.00). Free catalog. FILMCRAFT, 47th and Holly, Kansas City 2, Missouri.

• GLAMOUR MOVIES that are SATISFYING the HARD TO PLEASE! If you're not buying distinctively different glamour movies at SUPERLATIVE you're spending too much and still missing out on what you've been looking for. A revised 1949 folder, with many new items, will be sent on receipt of a self-addressed stamped envelope. SUPERLATIVE, Dept. F, Montrose, California.

● 16MM. COLOR motion pictures of Hawaii and Samoa available in sound or silent. CINE'-PIC HAWAII. 1847 Fort St., Honolulu, Hawaii.

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• 16MM SOUND features. Used 6-7-8 reelers. Closing out, limited number prints, $35.00 up. RUBY, 6031 Irving Park Road, Chicago 34, Illinois.

• ART STUDIES! Beautiful additions to your movie library. 100 ft. 8mm $5.50; 16mm $6.00. Write for free list. Dept. H-69C, PROVIDENCE FILM EXCHANGE. P.O. Box 157, Olneyville Sta., Providence, R. I.

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• SUMER SALE—16MM FEATURES

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1560-H1 Broadway, New York 10, N. Y.

• NEW releases, Top Selections, 8-16mm Glamor, Musicals, Artistic Entertainment for any audience. Photos-Negatives. List 10c. THOMAS, 2709-H West Avenue 34, Los Angeles 41.

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• SAVE $$$$$ on rental film! As many movies as you desire, 8mm $19.15; 16mm $31.95; Sound $46.50 annually! Postpaid to you! Stamp for information. HOME MOVIE CLUB, Box 403-H6, Colorado Springs, Colorado.

• USED 16mm sound films for sale. Reasonable prices. Free list. BEN MILES, 1414 24th St., Galveston, Tex.

• HUNDREDS of new Castle, Official, etc. Comedies, Sports, Travel, Musicals, etc. Bargains. 8-16mm. Many color. TURKE FILMS, Hinsdale, Illinois.

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• FREE RENTAL FILMS. Only 50c brings you big list of nearly 200 sources. All kinds. INTERNATIONAL CINE SOCIETY, 503 Dayton Avenue, TOMS RIVER, New Jersey.

• HOLLYWOOD models. 35mm colored slides, pin-up 30c each. 100 photostamps from your negative, $2. M. R. SANDERS, Box 291-A, Hawthorne, Calif.

• BEST in Glamour, Party Films, Burlesque. Beautiful models, Night Club acts, etc. Many in Color. Enclose Stamp. EXQUISITE FILMS, Hinsdale, Illinois.

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● WANTED—Used 16mm. sound FEATURES in good condition. Give title, condition and price desired. Will purchase complete private sound film libraries. What have you to offer? TED KRUGER, 3145 N. Broad St., Phila., Penna.

● WANTED—Used equipment. Bargain list on request. PETERS, 41-B South 4th St., Allentown, Pa.

● LABORATORY Projection Reels, 8mm. We pay (in trade) 4c for 50' and 2½c for 30' reels and refund postage! Ask for our DeLuxe 40 page 1949 Catalog! ESO-S, 47th & Holly, Kansas City 2, Mo.

● FILM PRODUCER is interested in purchasing your Kodachrome scenes of nature and animals. Flowers opening especially desired. Write fully describing what you have to sell. ESTE PRODUCTONS INC., 1819 Broadway, New York, N.Y.

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● GUARANTEED fresh panchromatic film, 25' 8mm. Weston 80, $1.65; 25' 8mm. daylight color, $4.10; 25' 8mm. color base, $2.25; 100' 16mm. outdoor anti-halo, $3.45. Free machine processing! MK PHOTO, 451 Continental, Detroit 14, Michigan.

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FILMCRAFT, 47th & Holly, Kansas City, Mo.

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● BETTER MOVIE CAMERA FILM at Lower Prices. 16mm. Reversible outdoor film 100 ft. $2.50, 25 ft. double 8mm. $1.50. Free same day processing included. Write for free catalog. BETTER FILMS, 742 New Lots Avenue, Brooklyn 7, New York. DEPT. H.M.

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● DOUBLE 8mm. Weston 12, anti-halo film, three rolls double 8mm. $3.45; six rolls single 8mm. for Univex, $4.60. Fresh-dated! Processing free! FILMCRAFT, 47th and Holly, Kansas City 2, Missouri.

● GUARANTEED fresh 400' 16mm. positive bulk film, $4.50 postpaid! New 100' camera spools with cans, 25c per set. FILMCRAFT, 47th and Holly, Kansas City 2, Missouri.

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● PANCHROMATIC MOVIE FILM, guaranteed, 25' 88mm $1.45, 16mm 50' magazine $2.25, 100' 16mm $3.45, 25' 88mm color $4.00. Postpaid, processing included. DOAN CAMERA, 18099 Hamburg, Detroit 5, Michigan.

● BACK AGAIN by popular demand! Solar 8-16 Bulk Film. Send for Prices. Special Sale Double 8mm Camera Spools in Metal Cans 8 for $1.00 while they last. SOLAR, 4247 South Kedzie, Chicago 32, Ill.

● SENSATIONAL! Solar Type 12—A New, Better, Outdoor film, not war surplus—Free Machine Processing. Double 8mm 25 ft. $1.59—16mm 100 ft. $3.30—Special 10% Discount on 3 rolls or more SOLAR—4247 South Kedzie—Chicago 32, Illinois.

● "16mm Magazines — Eastman Super X — Guaranteed — $2.50 each postpaid. FREE PROCESSING. Buy 5, get 1 Free. Ask for catalog. SUPERIOR BULK FILM CO. 103-A South Wells St., Chicago 6, Illinois."

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● TIRED of your films? Swap them! No cash charge. Send for our swap plan. HARVEY R. IRIS, Box 539, Brockton, Mass.

● ONE Dollar and your reel in trade for a different reel. Shipped postpaid immediately. CLUB, 422 Haven Avenue, Hamilton, Ohio.

● EXCHANGE your films for something new 8-16-sound, send your 2 reels and $1.00. Films shipped postpaid immediately. TIMMERS 106 Franklin Street, Elizabeth, New Jersey.

● "EXCHANGE your 16mm films. $1.00 membership fee entitles you to special 50c per 100 ft. exchange rate on silent and SOF. Write, AMERICAN FILM EXCHANGE, 22 E. Ontario St., Chicago 11, Ill. Rm. 36.

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● TWO enlargements and negative from your movie film. Send frames and one dollar. CURIO-PHOTO, 1187 Jerome Ave., New York 52, N. Y.

● PROCESSING Service: 35 mm. Eastman Direct Positive and 35mm. Ansco Hypan Reversible films, unmounted 18 or 36 exposure, $1.00 each. Ansco Color either Tungsten or Daylight type 35mm. cartridges $1.00. Prompt service. ESO-S, 47th and Holly, Kansas City, Mo.

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635 Victoria Street, San Francisco, California.

• 8MM TITLES: Selling our overstock, 2000 different TINTED 8mm titles (use with Kodachrome or B/W movies) 25c each, free lists. New kind of made to order titles, 8-16-SOF Home Movie films, camera film, etc. MOVIE-ADS, 120 West 105th St., New York 25, N. Y.

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● TITLES TO ORDER—8 and 16mm. Write for FREE samples. FILMCRAFT LABORATORIES, 1915 E. Harding Way, Stockton, Calif.

MISCELLANEOUS

● MOVIE Sound 8 outfit, complete, like new. $175.00, postpaid. Guaranteed. FILMCRAFT, 47th & Holly, Kansas City 2, Mo.

● 200' black plastic projection reels, 25c each, 6 for $1.35, postpaid. FILMCRAFT, 47th & Holly, Kansas City, Mo.

● DO your movies of your children bore your friends? They needn't. 50 IDEAS FOR FILMING CHILDREN. Sent postpaid for 25c. HOME MOVIES Magazine, 3923 W. 6th St., Los Angeles 5.

● TITLING is made easy with the book How to Title Home Movies. Sells for only $1.00. Has size of field at various distances. Supplementary lens to use and many ways to make trick titles. VerHalen Publications, 3923 W. 6th St., Los Angeles 5, Calif.

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● ENLARGE your own 8mm and 16mm movie frames! Simple, compact, even a child can use the new CINELARGER. Make jumbo pictures from those personal or private films you own. Satisfaction GUARANTEED or money refunded! Only 18.95. Free literature on request. EMPIRE, Dept. H., P.O. Box 23, Wht. Plains, N.Y.

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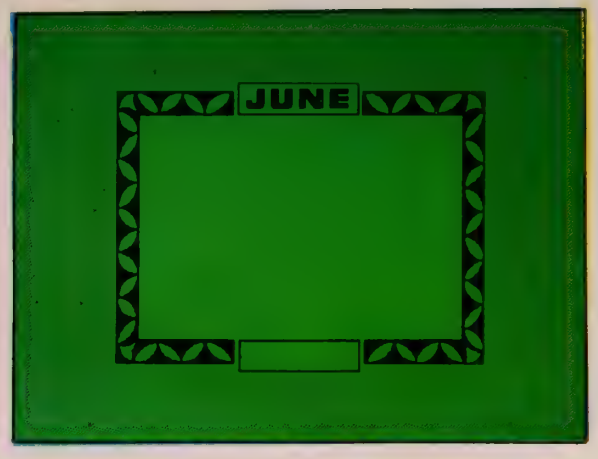
• HOME RECORDING COSTS REDUCED! Reuse discs over and over. Complete photo-illustrated instructions $1.00. JOSEPH STRAUGHAN, Agnew, California.

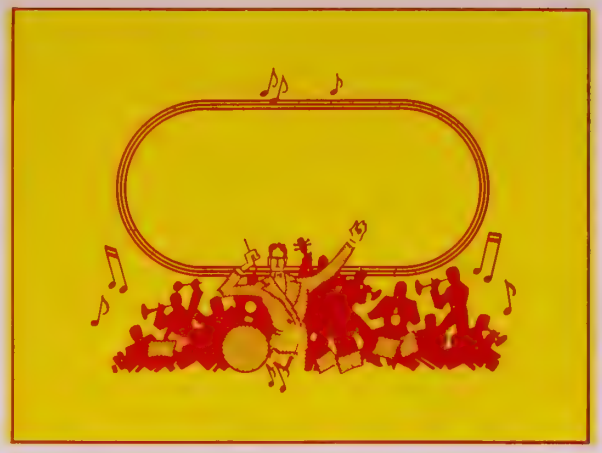
• MOVIE Film processing units $19.95; Bulk film; Chemicals; Free literature: DURO PRODUCTS, 1519 N. Eggert, Buffalo 21, N.Y.



BILL DETWILER

Timely Titles and a Title Background













A TITLE MAY be the grain of salt that makes a motion picture palatable and interesting. Although most films are in color these days, available titles often are in black and white. To add color, the title may simply be photographed on a piece of colored paper or other material as illustrated in the title above. This is further explained on the Cine Workshop page.

For title backgrounds, still photographs often are ideal. Many of our illustrations are reproduced with this in mind. The size of HOME MOVIES (9 x 12 inches) reproduces the proportions of the motion picture screen.

How is the camera adjusted to film title backgrounds in various sizes? For some of the answers, see the article "Closeup Techniques." This is the first of a series.





PAGE OF TITLES



NEW Cine-Kodak Reliant Camera

...a sprocketless-loading "Economy Eight"—with luxury camera features

Roll-film economy with "slip-in" loading—*that's* the big news about this new Cine-Kodak camera. That . . . and true ability and beauty.

No "threading." Just snap open gate, slip in the film, snap gate shut. Has precise *f*/2.7 *Lumenized* lens, enclosed view finder. Four speeds include "slow motion."

It's a lot of movie camera for only $89, including Federal Tax. See it—Kodak's *newest* movie maker—at your Kodak dealer's.

Eastman Kodak Co., Rochester 4, N.Y.

(Price subject to change without notice)

DETAILS — Construction — die-cast aluminum, hammered metal and brush-chrome finish . . . **Loading**—with low-cost 25-foot rolls of Kodachrome and Cine-Kodak Panchromatic Films . . . **Power**—governor-controlled spring motor pulling 400 film "frames" or more with one winding . . . **Speeds**—16, 24, 32, and 48 . . . **Lens**—13mm. *f*/2.7 *Lumenized* Kodak Cine Ektanon, fixed-focus, with depth of field from 5 ft. to infinity at *f*/8 . . . **Lens Seat**—designed to accept lens mounts with ⅝"—32 thread (Type D) . . . **Finder**—enclosed eye-level, showing field of accessory "telephoto," and with parallax-correction indicators for 2- and 4-ft. close-ups . . . **Integral Controls** — built-in exposure guide; footage indicator; locking exposure button that lets you get into your own movie.

ACCESSORIES—38mm. *f*/2.8 Kodak Cine Ektanon *Lumenized* "Telephoto" Lens; Combination Carrying Case (illustrated) for camera, film, accessory lens, and lens attachments; Zipcase for camera only; filters, supplementary lenses and Pola-Screen in Kodak Combination Lens Attachments.

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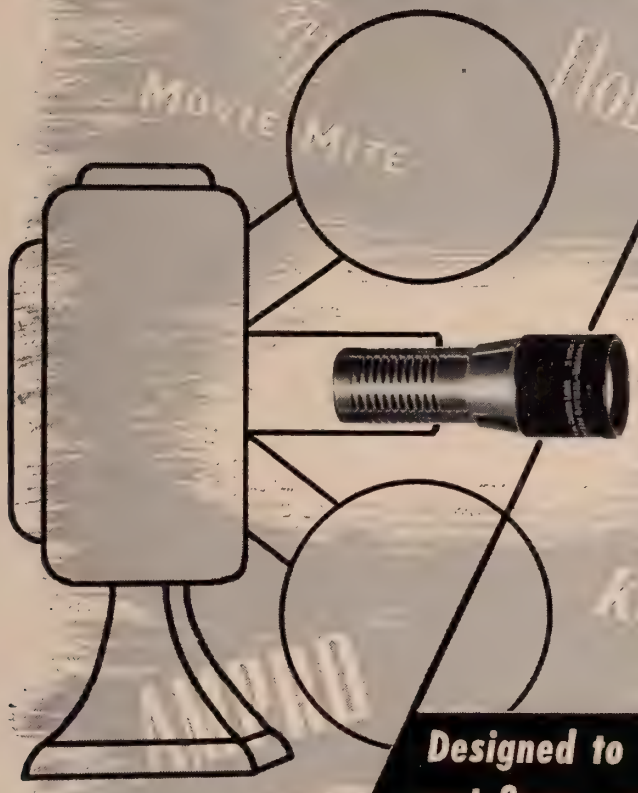
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Home Movies

HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

WILL LANE, A.R.P.S. • MANAGING EDITOR

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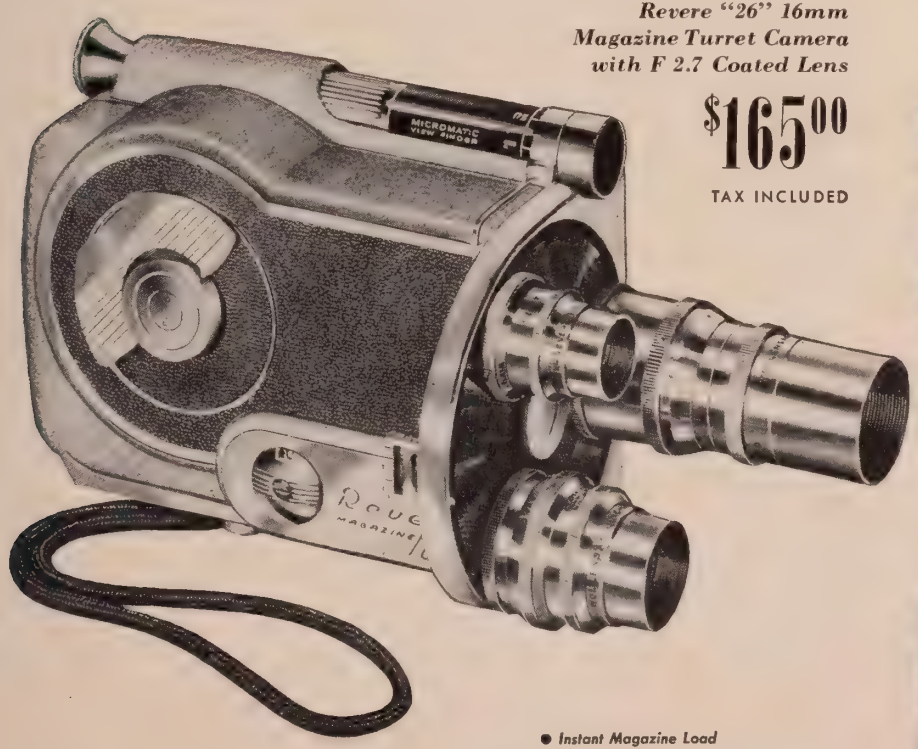


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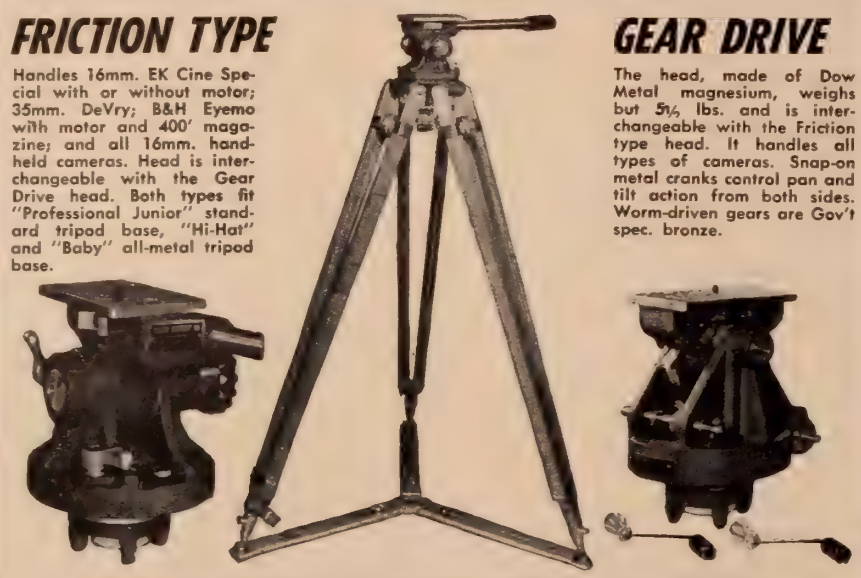
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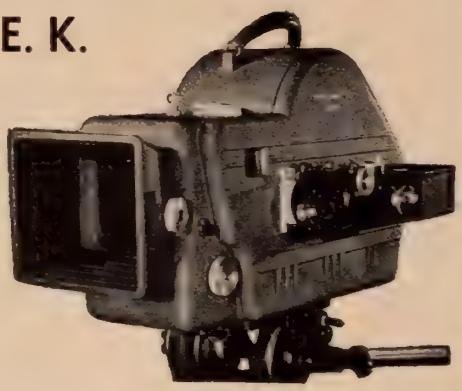
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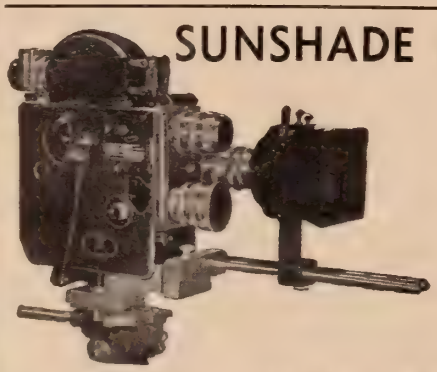
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Questions and Answers

What is meant by optical effects?

Fades, dissolves, and wipes—as well as trick effects — are produced commercially in an optical printer. This simplifies the camera work. However, with reversal film, as used in sub-standard cameras, the projection positive is derived from the film exposed in the camera, which means that wipes and fades should be produced, wherever possible, during the shooting of each scene. This also makes for economy in use of film.

Isn't 8mm film a standard size? What is meant by sub-standard film?

The 35mm film size is called standard, and, following this terminology, other sizes such as 8mm and 16 mm, are sub-standard sizes.

What's a pushover wipe?

A transition device in which a second image appears from one end of the scene and appears to move horizontally across the screen, pushing the previous scene before it. The effect is something like that on a still-slide screen when one slide replaces the next. Wipes were all the rage in professional and amateur movies a few years ago, but they have gone out of fashion, which is a good thing, because they were used to excess. A smooth transition usually is desired from one scene to the next.

A wipe is an abrupt transition. It should be used only in those rare cases where an abrupt, startling effect is desired.

What is the difference between safety film and other kinds?

Standard 35mm film generally employs cellulose nitrate as the film base, a highly inflammable substance. Sub-standard film uses cellulose acetate for its film base. All 16mm film manufactured in the U.S. is required to be of this "safety base" type.

A ghost like image seems to flicker on the screen during the projection of one of my reels—a sort of second exposure at the top edge of the frame.

This could be caused by the shutter of the projector, if it is out of synchronization with the movement of the film. Or it could have been caused by lack of shutter synchronization in the camera. Inspection of the film with a magnifying lens should show whether the ghost images appear on the film, in which case the fault is in the camera. It can easily be adjusted, in either case.

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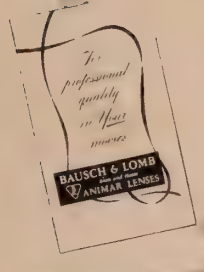
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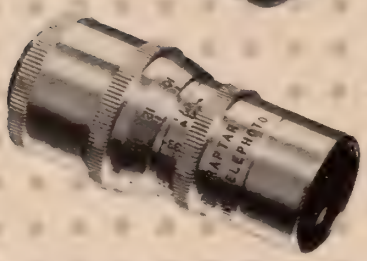
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Vacation Shooting Idea . . .

PALM TREE OFFERS TRANSITION. PAN UP TO DARK CENTER FRONDS, THEN CUT TO TREE IN NEXT SCENE.



By EDWARD SIEVERS FROM SAN DIEGO CALIFORNIA CLUB



HOW WOULD YOU INCORPORATE SCENES LIKE THESE INTO A DRAMATIC, FAST-PACED PERSONAL TRAVELOGUE?

How to plan and shoot a simple episode

By LUKE HAMMAR

DIVIDE AND CONQUER! How would an Alfred Hitchcock or Frank Capra make an interesting film out of your vacation? He would, first, break it down into a number of incidents.

If Cousin William is a whiz on a surf board, why be satisfied with just a few shots of William at work—or play, if he calls it that? Make it a production.

We start with the fun of selecting a location. The background cliff, in the scene above, sets off our stage. A palm tree frames the left margin. At the right, the beach stretches away too much—let's confine it. Put a beach umbrella down there, in the lower right hand corner. That's better.

Next, the cast. George and his dog have an easy role, so set them down first. They can stay in position without strain. Hope they don't get too comfortable—we'll want action later.

Jane and Jack, in the rubber life raft, are placed without difficulty. Finally, we have Sally, with the striped play suit, on the rock, front and center. She will be just outside camera view, ready to make her entrance and walk over the rock where she appears now in our "stop motion" still, above.

William—we can't forget our hero—is waiting impatiently in the center of the beach with his trusty surf board.

"Roll 'em," shouts the director, who also is chief cameraman, script writer, and water boy.

William starts moving with his surf board. Sally, of the striped play suit, walks over her rock. Jane and Jack make with their rubber life raft. Everyone moves toward our surf board hero. When he reaches the water, they follow to the water's edge.

The camera follows, too. This is the classical moment for a pan shot. We swing the camera—slowly—in the direction of the action, following our characters. We hold the scene as our hero exits on his surf board into the sea. We continue filming for about a second after he leaves the viewfinder frame.

This concludes our long shot. Later, we will bring the camera down to the beach for a medium of the backs of the watchers, and of course there will be numerous closeups of the surf board in action. These shots will follow easily after our propitious beginning.

A smooth, planned opening scene puts our audience into a receptive mood, and gives them confidence in what is to come next.

Follow this procedure with each incident. Break it down into a few, complete, story-telling episodes. Divide and conquer your subject material.



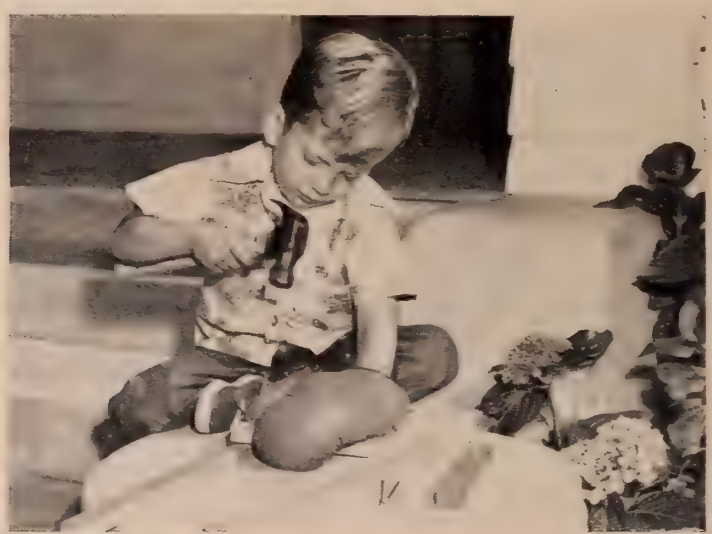
"PICNIC POTTER." He would like to have a dill pickle for his picnic lunch. Flashbacks show him trying and trying to open the jar. When he finally gives up, a child picks up jar, opens it easily.



"DUFFER DAVE" is always in trouble with sand-traps and trees. Payoff comes when he wins membership in exclusive "hole-in-one club" with lucky drive.



"GEORGIE GENIUS" keeps hitting his finger while other children are building toys. In final scene, Georgie has suddenly found a happy solution to his problem—boxing gloves (right).



"FIXIT FOWLER" (below) wants to improve the radio while everyone else wants to listen to a concert. Climax shows him lost in a mess of parts—as guests gather round neighbor's radio.







"WITLESS WHITTLER" carves away during picnic festivities, oblivious to people, games, food — everything — until an obvious blonde ambles by.



"RUBE ROBIN HOOD" is so near-sighted, his target practice keeps guests running for cover. Closeups show amusing near-misses as he fudges closer to target. Fadeout shows him hitting it, from a foot away.

'Running Gags' Can Spice Up Your Films

By NIKKI AND FELIX ZELENKA

IS THERE ANY hope for a weak film? Any way to doctor it? To add the spice of humor? To tie together and unify disconnected episodes? The answer, fortunately, is "Yes."

One of the greatest gimmicks in the giggle and snicker department is the running gag. This is a provoking or amusing situation which recurs again and again throughout the film by a series of flashbacks injected at carefully chosen points in the picture.

Long-recognized by the Hollywood factories of celluloid dramatics as a surefire interest trap, the running gag introduces a grin at first, then it builds up to a good, sound belly-laugh at the end. Like an old Model "T" chugging up a steep grade, it climbs slowly to a climax, and once over the summit, bursts into a satisfactory payoff as it speeds down hill.

Surprisingly, these repeating incidents when employed with the simplest fundamentals are not at all difficult to insert successfully in your movies. Two essentials support the structure of a good running gag. The first is care in not riding the old horse too hard lest it fall flat on its face. The second is to deliver

• *Continued on Page 381*

"ARTIST ALF" paints energetically with expansive gestures. Suspense and curiosity work up until, at the end, Alf reveals the result of his labors. To add a running gag to a 1-reel or 2-reel film, shoot about 8 feet in 8mm, (about 16 feet in 16mm). Cut into about 6 strips and interpolate judiciously at the beginning, end and in the middle of the reel.





Sailing . . . on land . . . on sea

PICTURE PARALLELS make dramatic screen fare. Two girls balancing on a sea wall — and two graceful boats under way — do these seem like remote subjects? They need not be. Look for forms in motion and put them together on your screen.



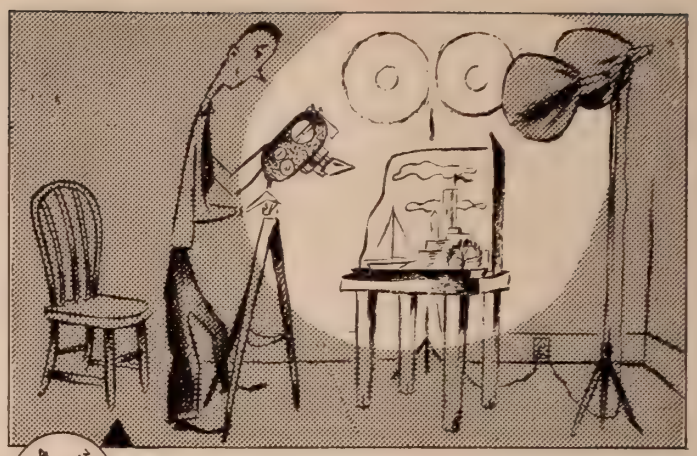
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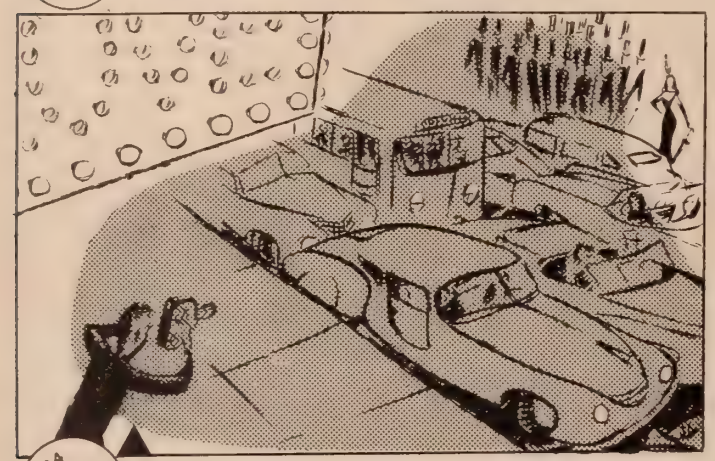
LOOK FOR PICTURE-PARALLELS when shooting—and when editing. Before splicing together a series of shots, look for uniformity in background, direction of movement, and subject number. There are the same number of boats as girls in the shots on these pages. The size of the images of the girls and the boats on the screen also are about the same. Keep these suggestions in mind, but feel free to make up your own rules as you go along. These scenes from San Diego, California.



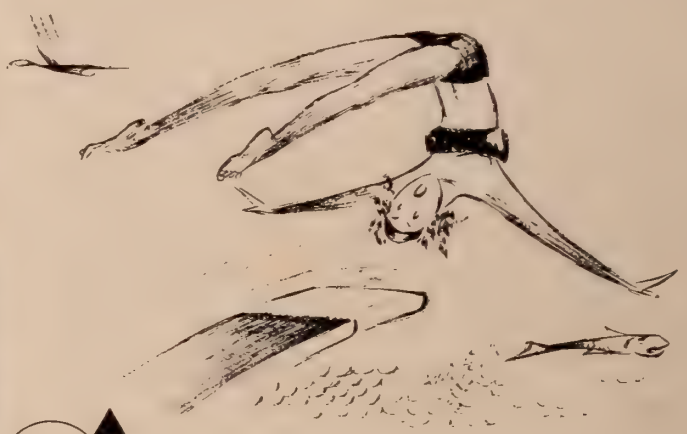
24-frames-per-second, or faster, helps smooth out the jiggles when shooting on the run.



32-frame speed makes miniature sets appear more realistic, but 64 frames is not too fast for this.



Well-illuminated night scenes can be captured in color at about f/2, using 8 frames per second.



Top speed usually is desired for divers. However, to give comical accentuation, try this at 8 frames.

Special Effects With Variable Camera Speeds

How to extend the capabilities of your camera

By CLIFFORD DROWN

TIME, THE FOURTH dimension, waits to do our bidding with any movie camera which has adjustable speeds. The normal rate of silent projection is 16 frames per second. If the camera takes pictures at the same rate, the result on the screen is a "normal" reproduction of what the eye saw.

But why stick to normal? Let's stretch time. A diver takes 1 second to make a dive but we can film it to take two, four or more seconds on the screen. It becomes "slow motion."

We also can collapse time. A man takes 4 seconds to amble across a street. We can film this to transpire in 2 seconds on the screen, by shooting at half speed. The ambling character becomes a frantic, bustling one.

It's all done by controlling the speed with which the film goes through the camera.

In the projector, the film moves at a constant rate. The standard is 16 frames per second for silent film (or 24 for sound).

To obtain slow motion effects, we double the rate in the camera to 32 or 64 frames per second.

Special cameras have been made to run the film at even more frames per second to capture bottles breaking, bullets piercing soft objects, rubber balloons bursting, and so on, in ultra slow motion. Wider lens openings, of course, are used as the speed of the film through the camera is increased.

To produce fast motion, just the opposite procedure is used. The film is slowed up as it travels through the camera. If normal action is filmed at 16 frames per second, the action will appear just twice as fast if it is filmed at 8 frames per second. Extremely rapid action is obtained when only three or four frames per second are exposed. Naturally, when slower speeds are used, the light has more time to act on the film, and this is compensated by closing down the lens diaphragm. For each halving of the film speed, the lens is closed down one stop.

These are the general uses of the film speed mechanism, but there also are special uses.

The first one is helpful when an interior is to be photographed and insufficient illumination is present. In a large room especially, it is difficult to obtain enough light to photograph the subject properly, even when the lens is wide open.

To double exposure time, we run the camera at half speed, or 8 frames per second. This is a simple expedient when there are no moving objects in the scene.

If there is any action in the scene, the photographer may ask his actors to slow down their movements so that on the screen they will appear normal. And also, for an average length scene, the camera will be run twice as long as normal, since the film will be projected twice as fast.



SHOOTING AT 64 FRAMES STRETCHES TIME. IT MAKES 1 SECOND OF ACTION LAST 4 SECONDS ON THE SCREEN.

Another use for variable film speeds is made when using telephoto lenses without a tripod. Amateurs who have tried to hold the camera in their hand with a three or four inch lens know how jumpy the results are on the screen.

A substitute for a tripod can be made by shooting telephoto scenes at increased camera speed. The jiggles will not be eliminated, but they will be slowed down.

Another use of camera speeds is in some kinds of trick work where fast and slow motion are employed to make the action appear normal. This is especially true in miniature work. Waterfalls in miniature, forest fires, and similar action, appear much too fast to seem real when photographed and projected at normal speed. For this reason, slow motion is used to make the scene appear natural.

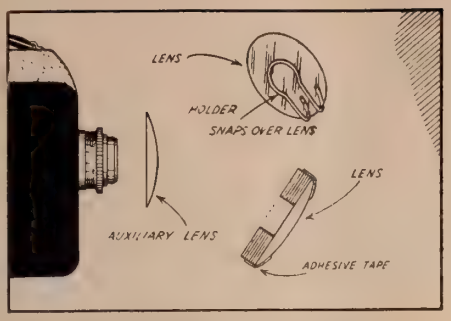
Cameras having a variable shutter have the advantage of being able to reduce blur and fuzziness on the image by using a faster shutter speed. Such results, of course, give a clearer image on the screen. Cameras not having a variable shutter can accomplish this same end by increasing the film speed to 24 or even 32 frames per second. In the ordinary camera, the exposure at 16 frames per second is about 1/30 of a second. When the film is run through the camera at 32 frames per second, the exposure becomes about 1/60, and of course when real slow motion speeds of 64 frames are used, the exposure becomes 1/120 of a second. With these increased shutter speeds, it is clear to see that sharper images will result.

To sum it up, then, besides fast and slow motion effects, variable film speeds can be used to increase the illumination of a scene reaching the film, to help smooth out the jiggles when a telephoto lens is used without a tripod, to make miniature action appear more natural, and to decrease blur and fuzziness in fast moving objects. It is through the use of such features of the motion picture medium that the camera fan is able to increase the success of his technique.



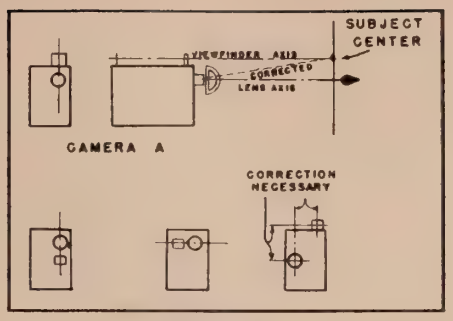
HANDS AND FEET can be as expressive as an individual's face. An entire story of an incident in baby's life could be told with closeups of hands. A closeup lens can be attached to any camera, even the simplest fixed-focus one.

How to Shoot Closeups



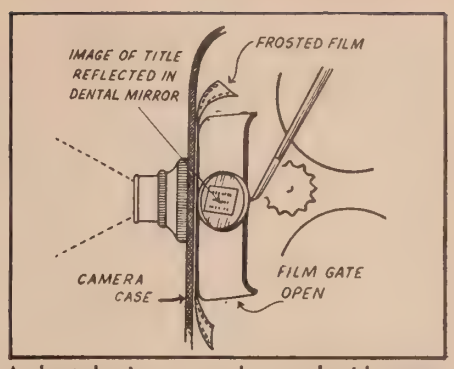
ATTACHING TO CAMERA

An auxiliary (supplementary) lens may be attached in front of the regular camera lens with a spring clip, or tape.



VIEWFINDERS VARY

The slight distance between the viewfinder and the camera lens is the cause of parallax. It is easy to allow for it.



A dental mirror may be used with some cameras to check the accuracy of the viewfinder, when camera is empty.

By *LARS MOEN*

MANY TYPES of close shots can be made by simply increasing the distance of the lens from the film, as discussed last month. However, there is another basic method of shooting nearby objects which is often more convenient and practical — the use of a supplementary lens.

This has one great advantage: there is no tinkering with the lens mount whatever, and nothing mechanical to be done to the camera. Just slip the supplementary lens over the camera lens, place the camera at the correct distance from the object and shoot!

There are two kinds of supplementary lens in general use, the spectacle lens and the specially made lenses such as the Portra which come in a ring ready to slip over the camera lens. The latter are usually a little better, optically speaking, but ordinary spectacle lenses give excellent and usually adequate results.

With one of these over the camera lens, the object is photographed at a distance from the supplementary lens equal to the focal length of the latter.

The first thing to know, then, is the focal length of the supplementary lens. One way is to use it in the sun as a burning glass, and carefully measure the distance from the lens to the tiny image of the sun. Usually this is unnecessary, since supplementary lenses and spectacle lenses are marked in diopters. The diopter rating of a lens is equal to one meter, or 39.37 inches, divided by the focal length. Hence, if the diopter figure is divided into 39.37, the answer will be the focal length in inches. For most purposes, 40 inches is close enough. Thus, a 1 diopter lens has a focal length of 40 inches, a 2 diopter lens, 20 inches, a 3 diopter lens, 13 inches and so on.

With a focusing mount, set the camera lens at infinity, attach the supplementary lens, and place at the indicated distance from the subject.

With a fixed-focus lens, we must make one simple test, since we don't know if the lens is set for infinity or at the hyperfocal distance. Say that we are using a 2 diopter lens, such as the No. 2 Portra lens. Photograph a good, clear foot ruler, placed at an angle so that it is nearly parallel to the sides of the camera, and so that the middle marking (6 inches) is at 19½ inches from the supplementary lens. When this test is developed and projected, you will see whether the sharpest point is the 6-inch mark, or whether it is closer to 5 or 7 inches. Whatever the result, it will tell you how much to add or subtract from the focal length of the supplementary lens, if anything, to find the distance of sharpest focus for that particular lens.

Spectacle lenses and supplementary lenses are available in a wide variety of focal lengths, but we can have values in between if we have a focusing mount, or can unscrew the lens a bit. Extending the lenses in this way shortens the correct object distance, and the test with a ruler is the quickest way to determine the distance for various extensions.

There is a useful formula for this purpose.

$$\textit{Distance of focusing scale} = \frac{f \textit{ times } u}{f \textit{ minus } u}$$

In this formula, f is the focal length of the supplementary lens and u is the lens to object distance.

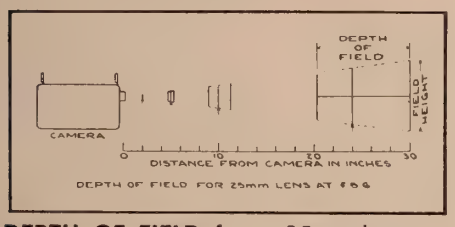
With this formula, we find that a 2 diopter supplementary lens, for example, gives the following values:

At infinity setting, object is sharp at 19½ inches
At 25-foot setting, " " " " 18½ inches
At 15-foot setting, " " " " 18 inches
At 10-foot setting, " " " " 17 inches
At 5-foot setting, " " " " 15 inches
At 3-foot setting, " " " " 13 inches
At 2-foot setting, " " " " 11 inches

Thus, with a focusing mount, you can use any in-between value. Note that in using the above formula, all values must be in the same unit, such as inches, or fractions of a foot.

Two supplementary lenses may be used together, in which case the diopter values are added. Thus a 1 diopter and a 2 diopter lens, in combination, will have a focal length (near enough for practical purposes) of 3 diopters, or 13 inches.

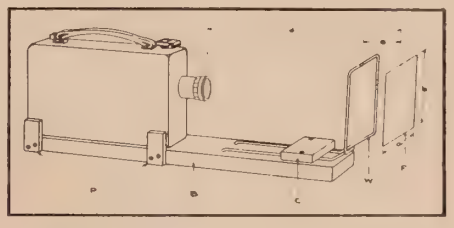
Another possibility that should not be



DEPTH OF FIELD for a 25mm lens at f/5.6. Depth decreases very rapidly as the subject comes closer to camera.

Camera Set for	*Near and Far Depth Limits in Inches*			
	0.75+ lens	*1.0+ lens*	*2.0+ lens*	*3.0+ lens*
Inf.	43.0 to 67.8	32.2 to 46.5	17.9 to 21.4	12.2 to 13.9
3½ ft	21.2 to 25.7	18.7 to 22.2	12.6 to 14.2	9.6 to 10.5
2 ft.	15.5 to 17.6	14.2 to 16.0	10.7 to 11.7	8.2 to 8.8

DEPTH OF FIELD with supplementary lenses. For example, with an 0.75+ supplementary (with camera lens set at infinity, the nearest part of the subject in focus is 43 inches from the lens, and the furthest is 67.8 inches. Distances are measured from the supplementary lens.



A FOCAL FRAME may be easily constructed for use at any desired distance. The wire frame "W" is placed in front of the subject "F." The distance "e" is the clearance or displacement between the wire frame and subject.

Photographing Distance		*Field Size b x a*		*Displacement e*		*Supplementary Lens L diopter*
cm.	*inches*	*cm*	*inches*	*cm.*	*inches*	
100	39	30 x40	12 x16	15	6	1.0+
50	19½	15 x20	6 x 8	7.5	3	2.0+
33	13	10 x13.3	4 x 5¼	5.0	2	3.0+ Single
29	11¼	8.6 x11.4	3½ x 4½	5.0	2	3.5+ Lenses
25	10	7.5 x10	3 x 4	3.8	1½	4.0+
20	8	6 x 8	2½ x 3⅛	2.5	1	5.0+
						mm focal length
15		4.5 x 6.0		0		150
10		3.0 x 4.0		0		100 Camera
7.5		2.25x 3.0		0		75 Anastigmats
5.0		1.5 x 2.0		0		50
2.5		0.75x 1.0		0		25

MEASUREMENTS FOR the focal frame at various distances with various supplementary lenses. For example, when photographing distance is 39 inches, the field size is 16 x 12 inches. This table is for use with normal lenses — 16mm cameras with 25mm lenses, or 8mm cameras with 12.5mm lenses.



AN IGUANA lizard, a goldfish or even mechanical toys can provide willing actors for your next closeup film. Might as well put those household pets to work.

overlooked is that a still-camera or cine lens makes the finest of all supplementary lenses. If you have a 2 or 3-inch lens, for example, you can use it as a supplementary lens for ultra close shots 2 or 3 inches from the subject. Place the lenses front-to-front, so that the supplementary lens has its back turned outwards. Bring the lenses as close together as practical, and make a little collar to hold the extra lens in position. Still-camera lenses may be used in the same way.

There is one important difference between the use of the focusing mount and the use of the supplementary lens, and that is in the matter of exposure. When we rack a lens out, the effective aperture becomes less than the marking on the diaphragm ring, and we must increase exposure accordingly. With the supplementary lens, the exposure remains the same at any object distance.

With a one-inch lens, for example, focused on an object at 5½ inches, the effective aperture is reduced half a stop, which would have to be reckoned with in color; at 3½ inches it is reduced a full stop, which would be serious in color and undesirable in black-and-white unless allowance were made for it; and at 2 inches the loss would be two full stops. Thus, other things being equal, the supplementary lens is substantially faster for ultra close shots.

The extreme limit of the supplementary lens is the use of a microscope. The basic procedure is not difficult. Focus the microscope visually, with relaxed eyes. Now place a thin sheet of paper above the eyepiece, and find the point at which you get the smallest circle of light. This is the point at which the front surface of the camera lens should be placed, with the camera set for 25 feet if it has a focusing mount. Fixed-focus cameras also work well. Exposure depends upon many variables, so it is necessary to make tests at various f.p.s. speeds. Changing the aperture will not have any effect, unless the bundle of rays from the eyepiece fills the aperture.

If the viewfinder has a parallax adjustment, or if the camera permits of focusing in the gate, none of the foregoing procedures will create any difficulties in lining up the shot and getting it centered.

In all other cases, however, special means must be adopted. One is a mechanical contrivance which makes it possible to shift the camera by an amount which will bring the camera lens into the exact position occupied by the viewfinder in lining up. This is known as "racking over." It has many advantages, and it does not require too much mechanical skill or equipment to make a simple slotted base which will shift the camera in this way.

Somewhat simpler, if we are only interested in one distance, as in titling, is to film a test of an improvised chart, centering the chart in the viewfinder, shooting a test, and then noting how much the center has shifted. Future shots are made with the application of this correction.

By far the most convenient method, however, is the use of a focal frame, which insures correct framing and sharp focus in one and the same operation. The focal frame consists merely of an extension under the camera which carries a wire frame of the correct size of the field at the correct distance from the camera.

Many amateurs use a titler as a focal frame, merely removing the title card, and shooting through the frame. It is a very simple matter, however, to make a frame. To determine the size of the frame, shoot a foot ruler or yardstick at the desired distance from the camera, horizontally and vertically. Note, on the screen, how many inches have been included in the field in each direction. Make the wire frame about a quarter of an inch more than these dimensions, in both directions, to leave a little margin of safety. Mount the frame at the correct distance from the camera so that it seems centered, then shoot a test. If the frame appears in the picture at any point, shift it until a further test shows that it is correctly placed.

The frame should be made of stiff



ONE TEST exposure with two scales placed as shown will indicate at which point on the scale the lens is at sharp focus, and also the width of the field.

wire, say about ⅛ inch in diameter, and the extension may be merely a bit of thin board, with blocks to hold the camera in a fixed position. A ¼-inch 20-thread machine screw will engage the camera tripod socket.

A focal frame may be used at only one distance, but they are easy to make, and two or three of them would serve all ordinary purposes. With closeups and ultra-closeups you can give new punch and variety to your films.

Both focal frame and supplementary lens methods can be employed for the making of titles. The title card is photographed like any nearby object.

Even if you have a titler, there may be occasions when the simple supplementary lens offers a more practical approach to the problem. Suppose, for example, that you are illustrating the title with a miniature cardboard stage setting, or sea shells, or a doll — in other words, objects which cannot be conveniently arranged on the title stand. In that case, simply set it up with the title card just as though it were an ultra close shot, light it with sunshine or tungsten as you prefer, place the camera at the correct distance for the supplementary lens in question, and shoot. If you have a focal frame, it will be all the easier to line up the shot. Otherwise, allow for the off-set of the viewfinder in the same way you have been doing for ultra close shots.

In the case of titles, we require a pretty accurate idea of the size required to fill the frame of the 8 or 16 mm film. Fortunately, it is much simpler to compute this when a supplementary lens is used than when the regular camera lens is racked out. The rule is simple. The ratio of image size to object size is the same as the ratio of the focal lengths of the camera lens and supplementary lens. Expressing this as a formula, we have:

$$\frac{\textit{Image size}}{\textit{Object size}} = \frac{\textit{Camera lens focal length}}{\textit{Supp. lens focal length}}$$

In the case of 16mm, we want the image to fill the frame, which is ⅖ of an inch wide. For 8mm, we need an image ⅕ of an inch in width. Since we know the two focal lengths, a little simple figuring will give the answer.

Say, for example, we have a one-inch lens on a 16mm camera. We have a two diopter supplementary lens, which corresponds to a focal length of about 19½ inches. Since the focal length of the supplementary lens is 19½ times the focal length of the camera lens, the title card must have 19½ times the width of the film frame. Multiplying ⅖ of an inch by 19½, we have 7⅘ inches as the correct title card width. This means that if we make our title card 8 inches wide, or a trifle over, we will have a little margin of safety.

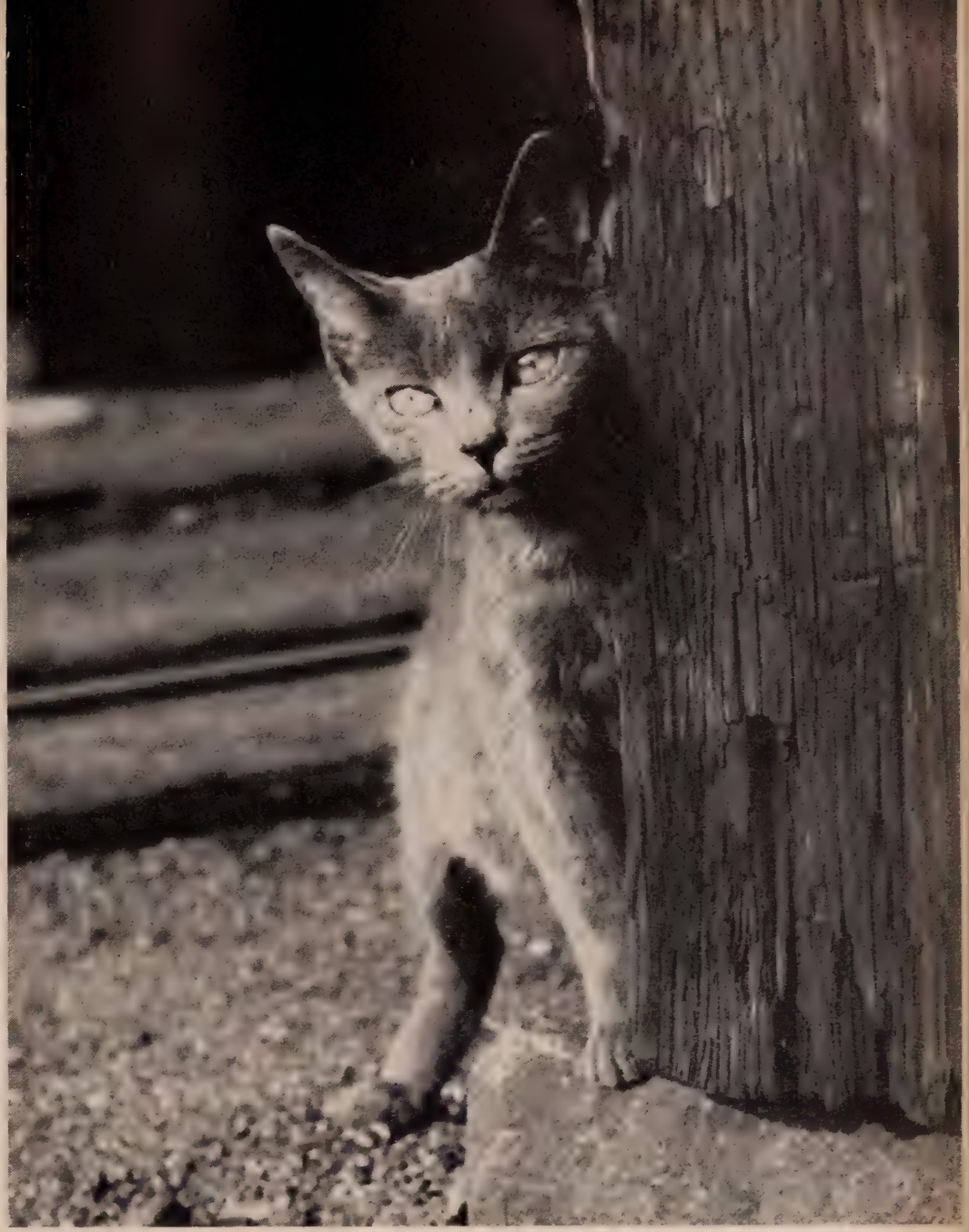
Or, assume that we have an 8mm camera with a ½ inch lens. We are using a 3-diopter spectacle lens, or a No. 3 Portra. What size should the title card be? The supplementary lens has a focal length of 13 inches, which is 26 times that of the camera lens. The image on the film should be ⅕ of an inch, and 26 times ⅕ is 5⅕ inches, so we can use a card about 5½ inches wide safely.

Once we know the width, no special computation is needed for the height, since it is always three-quarters of the width. Thus, in the first example, the card 8 inches wide would be 6 inches high, and the second instance, with a 5½ inch width, would call for a height of 4⅛ inches. All such computations are approximate, since individual lenses vary slightly in true focal length, but the result will be close enough if we allow a slight margin for safety.

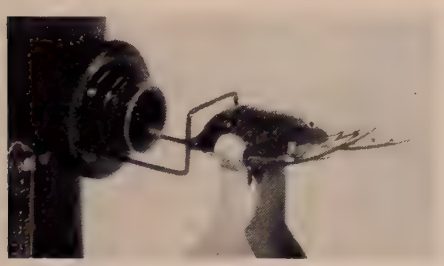
Add a few ultra-closeups to your next film — whether flowers, birds, or just a hand in action — and watch your audience perk up.

If interested in still as well as cine work, a valuable help is the Kodak Reference booklet, "Portra Lenses and a Technique for Extreme Closeups."

For additional applications of closeup technique, see the articles, elsewhere in this issue, on filming flowers and filming birds.



INSERT A FEW appropriate closeups into your existing films and watch the audience reaction when a shot like this appears on your screen, after a medium shot.



A CAMERA LENS, used as a supplementary, permits macrographic motion pictures to be made at close distances.





BOY MEETS GIRL. You can't think of a theme for your summer shooting script? What would Cecil B. DeMille do? Use a sure-fire formula. Boy meets girl, then difficulties appear and villains sneer. The boy, of course, solves the conflicts and gets the girl.



Cut-out letters may be glued to a colored background. An infinite variety of pleasing arrangements can be made.



Tracing paper laid over the letters of an alphabet book furnishes an easy method of copying the desired words.



Wooden letters may be cut out with a hand or power jigsaw. Cloth letters may be cut out with scissors or razor blade.



For a finished job, a small rat-tail file cleans up the edges and insures sharp, crisp letters. It needn't take much time.



This rustic, red-cedar sign with poster-white lettering, mounted on a blue background, is effective in Kodachrome.



Lettering on wood is no more difficult than on paper, and the wood adds color and texture—two valuable qualities.

Making Custom-Built Titles

Wood, cloth and paper materials add personal touch

By ARTHUR M. SHARP

TOP FLIGHT TITLES can be made with a piece of tracing paper, a book of alphabets and a jigsaw! A few hours at a bench can give that professional touch.

The audience's first impression of your films comes from the main title. For my latest film, I wanted something original to sparkle with vitality on the screen. I wanted something simple, easily read, and above all, colorful.

A strip of cedar ¼" thick furnished the "fancy" wood. It provided a pleasing texture and colorful red letters. On a mottled blue background card, the letters made a beautiful color title. Scrap pieces of grained plywood, or even cigar box wood also can be used.

Lettering or alphabet books can be seen at local artist supply stores, or libraries. Choose an alphabet which is large enough to trace directly, so that the letters will not be difficult to saw out.

On a piece of tracing paper, parallel guide lines are drawn. Adjust the paper over each letter and copy the outline. I laid out the title on the tracing paper, but single letters also can be copied.

After the title was traced, I thumbtacked the tracing paper to the cedar board with a sheet of carbon paper between. Next, I retraced the outlines of the letters, using a hard lead pencil to transfer the design, through the carbon, to the wood panel.

To cut the letters out, I first drilled holes in the letters that were completely enclosed, such as B, O, and D. Then I set to work with the saw, cutting out the letters one by one.

When the title was cut out, I took each individual letter and cleaned it up with a small, medium coarse, rat-tail file, to remove ragged edges. Sandpaper will serve equally well, or a razor blade.

For the credit titles, I cut out a panel, representing a small rustic sign. Tiny screw eyes hold pieces of string simulating rope. By tacking this sign to a blue card with a bright red thumb tack a very colorful title was produced.

If you are skilful at lettering free hand, a Speedball pen will produce excellent results.

Instead of cutting out the letters, they can be created with white ink. Another way to get the desired letters is to use a template such as comes in the LeRoy lettering outfit sold by Keufel & Essel, or a Wrico lettering guide. Each main title can be original.

These letters, too, allow infinite methods of lighting. By placing the lights at an angle, exquisite shadows can be cast. They also may be placed on their feet, since they are thick enough to stand up of their own accord. On an inclined plane, a small dab of model-aeroplane glue on the base of each letter will hold them firmly in place until the title is made, after which they can be easily taken apart.

Cardboard, felt or even cloth letters can be made in the same manner. Transfer the outlines from the lettering book, then cut out individual letters. Colorful letters can be made from felt and cloth, both of which can be cut with a razor blade and scissors.

Many, many combinations of ideas will furnish an infinite variety of lettering to provide titles which will add sparkle, and that "finished look" to your home movies.

"Home Movie"

A slight satire on films that are shown without editing

By KATHERINE BRUSH

ARE YOU sure it won't bore you if we show this reel? It's rather a long reel—it's the whole year spliced together—but you're in it yourself, you know. Oh, yes. Remember that day you came up to the lake for the picnic, and George had the camera along? Well, that day, it was. Wait till you see yourself . . .

"No, no, take this chair. You'll be more comfortable in this chair. And be sure you have cigarettes and matches and everything you want. Wait, now, I'll just freshen up that highball for you before we start . . . Has everybody got everything they want before we start? Grace? Henry? Everybody? All right, Junior, you can turn out all the other lights except this one—and I'll turn this one out last, when we're all ready . . . Now! All ready? All right, here we go . . .

"These first ones are just family, I'm afraid. This was a trip we took last Autumn to Aunt Millie's in Burlington. See, there's George. Look at the hat . . . Here's where we had a little trouble, something about the connecting rods or something. Oh, dear, look at me! I do take the most frightful pictures. And I never know what to do when George is shooting me—except wave my hand and smile at the camera in that sickly sort of way. I'd never make a movie star, is what I always say . . . That's Junior, taken from the back. He was on his way somewhere—I forget where. What were those woods, George, do you remember? Where was that? Well, anyway, somewhere on the way to Aunt Millie's house . . . And there's old Sarah, Aunt Millie's cook, opening the door for us. She's been with Aunt Millie for years and years and—look! Look at the broad grin. Isn't she wonderful? She weighs about 300 pounds . . . And there's Aunt Millie herself . . .

"I hope this isn't boring you. Of course it's all family so far — but we think the pictures are pretty good, as home movies go. This was some new kind of film George was trying out . . . Oh, it wasn't? But I thought — Well, then, I'm wrong. George says it wasn't. It looks clearer, though, and everything kind of definite . . . Heavens, look at me in this one, did you ever see such an expression! A sour-puss personified . . . This was an outdoor luncheon Aunt Millie gave for me one day . . . And here's the house again, taken from another direction. That was a little friend of Junior's, coming around the corner. He lived next door. What was his name, Junior, can you remember? Some funny name.

"And now we're back home again, and it's Winter . . . Junior feeding squirrels in the park . . . That's Evelyn Peters in the silver-fox jacket, you remember her . . . This was the day after the ice storm, a really bad ice storm we had . . . I'm afraid this part here isn't very interesting for you, but—oh, here's the place where George took pictures for a long time with the cap on the camera's nozzle, or whatever you call it. That's why it's all a blank like this . . . George, I thought you said you were going to cut all this blank part out . . . George loves to work on these films, but he never has time.

"There, now! That's better. These were taken on Christmas Day—see the tree? And there's Grandma, and Aunt Millie, and Uncle Fred—well, a piece of Uncle Fred, he disappeared; he hates having his picture taken. There were nine of us that day. Look at Junior's trains, weren't they wonderful? They're all broken now . . . And here it switches to Lake Placid—we were all up there in February . . . George takes a spill . . . That was the professional. Doesn't he look like Tyrone Power? . . . Oh, my gracious, I was never really THAT fat, was I? Well, but that's what ski pants

• *Continued on Page 382*



Copr. 1946 King Features Synd.

"I wish we'd paid to see this, so we could walk out."

How to film Birds

Their appeal is universal

BIRDS have fascinated man's mind, piqued his sense of beauty, and challenged his imagination since before recorded history. Their colors, their songs, and their power of flight have inspired artist, philosopher, and scientist down through the ages. Small wonder, then, that today, in addition to ornithologists who photograph birds for science, there is an ever-growing fraternity of amateur photographers who take bird pictures just because they like to.

Motion is an inherent characteristic of bird life. Except when on the nest, birds are nearly always in motion — in graceful and interesting action. When they are in flight, building nests, or feeding their young, they are much more interesting than when still. Motion pictures are their natural photographic medium; a movie of a bird in flight is exciting to take and fascinating to watch.

Movies Are Easier

Movies, compared with still pictures, are not only better suited to bird life, but in this case are easier to take. A moving object is simpler to photograph with a movie camera. Also, some movie cameras accept interchangeable lenses of long focal length which give large images of relatively distant birds; for instance, an area 2 x 2½ feet can be photographed 40 feet away. Finally, movie lenses, even long-focus ones, have the large apertures needed for taking pictures in the shady locations so many birds prefer.

The chief problems are those connected with focusing and view-finding. You will need to acquire skill in estimating distance accurately enough for long-focus lenses. Although measuring the distance is best when making movies at some nests or feeders, when making pictures in other locations it is frequently impossible to measure, and there is often no time to use a range finder even if one is available. Another skill that is required is rapid allowance in the finder for parallax. These problems are covered elsewhere in this issue in the article on closeup photography.

There is one precaution before going on a trip on which you plan to take pictures. Never set out with equipment you have not used. Whether your camera, lenses, exposure meter, or other equipment is old or new, use them all. Make test shots at several measured distances, and *see the results before you go.*



BIRDS ARE OBLIGING CAMERA MODELS, ONCE YOU UNDERSTAND THEIR

Many pictures are lost because photographers do not understand their equipment. Practice the operation of all of your equipment until its use becomes second nature. If you plan a long trip, arrange to send back your film for processing and have it returned to someone at home to review so that he can advise you if anything goes wrong.

To the bird photographer, the most endearing thing about birds is that, in order to bathe, raise families, and eat at feeders, they very obligingly return to the same places. This makes it practical to set up an ordinary camera at a well-used bird bath, a nest, or a feeding station, to conceal yourself, and to wait for your opportunity to photograph the bird you want, in the pose you want. Some birds don't mind having people near-by and will come to a bath or feeder even when you are within a few yards and in plain sight; others are so shy that they



FEEDING, BATHING AND NESTING HABITS. THESE ARE BABY HORNED OWLS.

will not return even to their nests if you are near.

In bird photography, you usually want the image of the bird to occupy a relatively large portion of the picture. You can accomplish this in two ways. You can take a close-up picture or you can use a long-focal-length lens so that you will get a large image even though your camera is some distance away. The technique you choose depends on your equipment, the terrain, and the shyness and habits of the bird you are photographing.

While it is possible to photograph some of the larger species of birds, particularly if they are tame, with a movie camera equipped with its usual lens, for filming smaller, more timid birds, you will need an interchangeable-lens type of camera which can be fitted with long-focal-length lenses. It is better, if the camera is of the magazine-loading type or one using a long roll of film and having a long run per wind, because in the time required for rethreading or rewinding a camera a scene may be lost.

While a camera with interchangeable lenses makes the best bird movies, there is a possibility of using a camera without this feature if you are clever at optical improvising. A 6-power binocular can be added to the camera in such a way that one half serves the camera lens and the other serves as a finder. The effective lens opening is governed by the actual diameter of the small disk of light which is formed just behind the eyepiece. This disk, for a 6-30 binocular, is 5mm in diameter. This means that used with a 25mm lens, the largest available lens opening is $f/50$, and used with a 13mm lens, the largest opening is $f/2.5$.

Tripod Is Recommended

Unless a movie camera equipped with a long-focus lens is held very steady, the pictures on the screen will be "jumpy." It is therefore impractical to hold the camera free-hand, and a sturdy tripod should be used. When birds are in action or in flight, however, a tripod interferes with the type of "follow" shot that shows them best. The most practical camera support for such situations is the gunstock mount. You can improvise one, possibly from a surplus army wooden drill rifle. Add a vertical handle for whichever hand does not operate the camera. Mount the camera at an angle to the gunstock so that it will photograph straight ahead when the mount is swung to bring it in front of your face. The horizontal distance from the shoulder pad to the camera finder should be about 6 inches if the camera is parallel to the stock, 8 inches if set at an angle as suggested above.

In a high wind, you should give the camera additional support by steadying it against something firm, by shooting from a prone position, or by resorting to a tripod. For additional information on gunstock cameras, see Home Movies, April, 1949, page 182.

Make your bird movies into a story whenever possible. Include some general scenes showing the season, the location, and what the country is like. When appropriate, take pictures of the car and the equipment, and show who went along and what they did.

An automobile can often be used as a blind for birds that live near roads because these birds are accustomed to passing cars. Have the camera all set, stop the car gently, turn off the motor, and make all movements slowly and quietly. Shoot through an open car window.

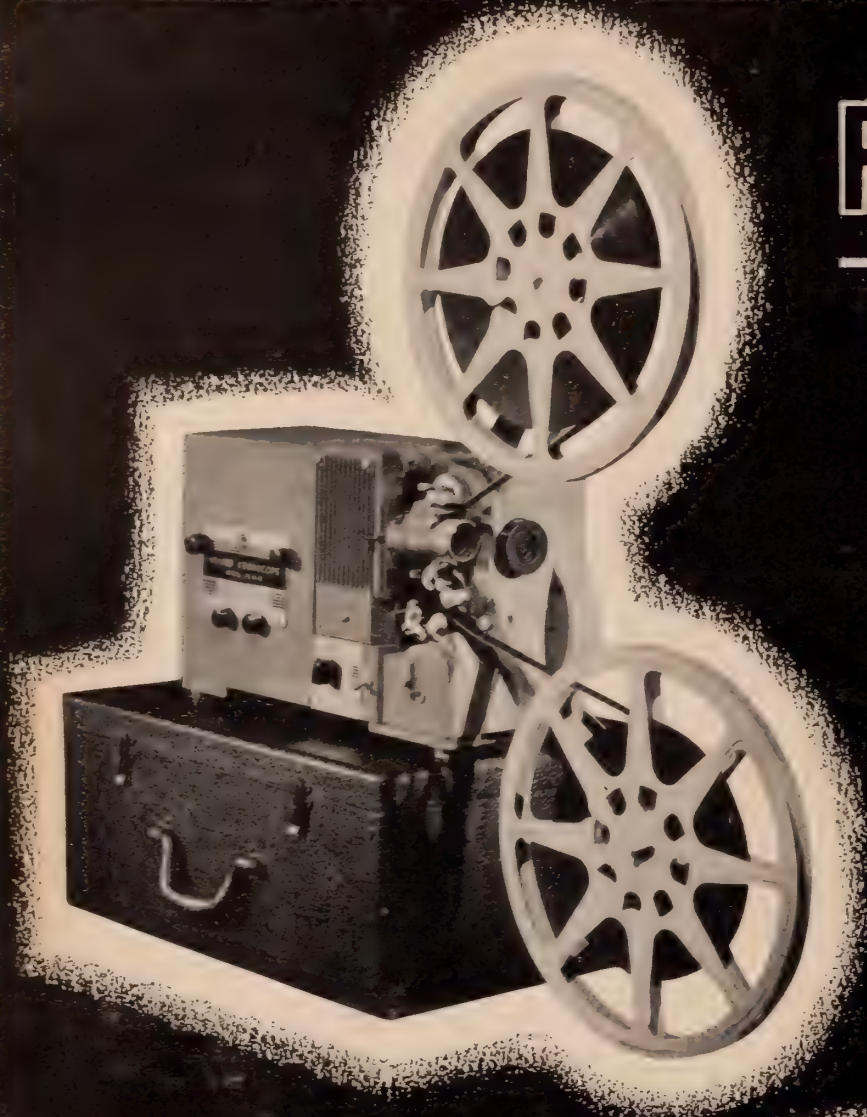
Large birds in flight must be taken at no less than 24 frames per second; otherwise the birds in the pictures will appear to be flying with an unnatural flip-top motion. Don't panoram except to follow the direction of flight.

Birds must be photographed where

• *Continued on Page 379*

ADAPTED FROM "HOW TO TAKE BIRD PICTURES WITH STILL AND MOVIE CAMERAS," A 16 PAGE BOOKLET OBTAINABLE FREE FROM SALES SERVICE DIVISION, EASTMAN KODAK CO., ROCHESTER 4, N.Y.

SUPERB OPTICS...UNSURPASSED SOUND...WITH

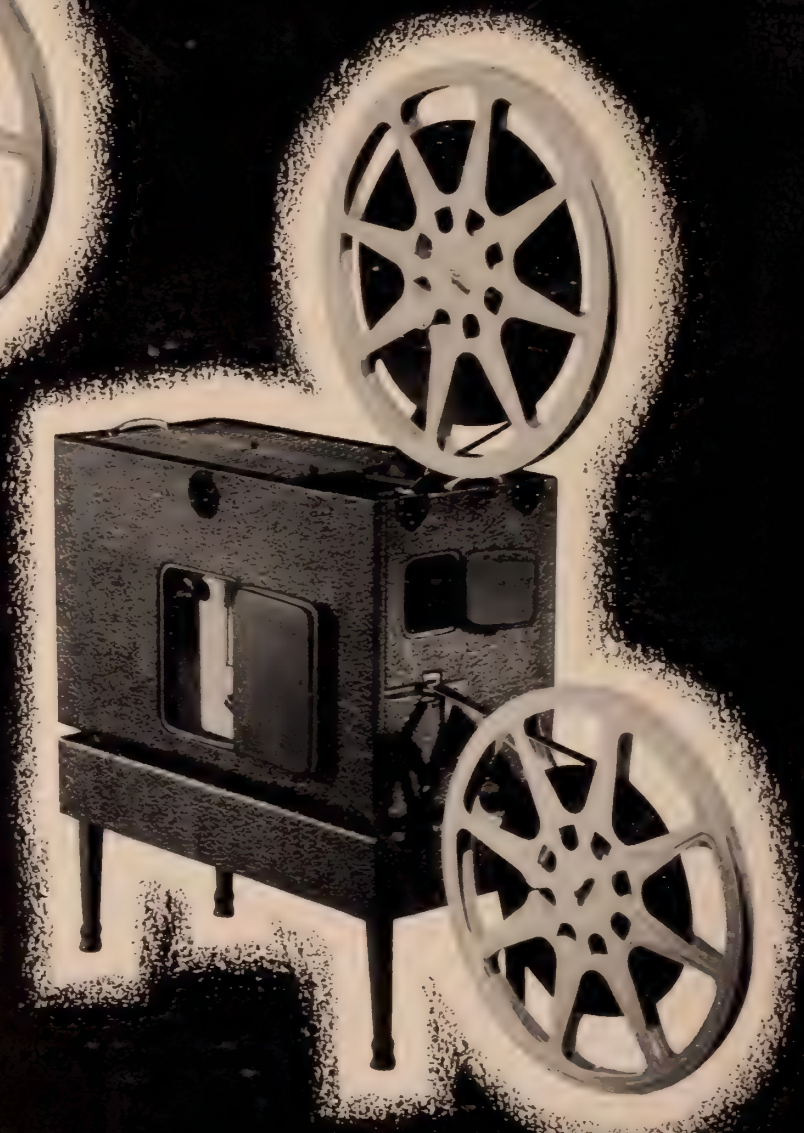


FS-10-N

for sound shows in homes and small auditoriums

FB-40

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Both projectors supplied with 750-watt lamp, Kodak Projection Ektanon 2-inch f/1.6 Lumenized Lens, complete in two cases:

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with Twin-Speaker Unit	395
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Two fine Sound Kodascope Projectors to show your films brilliantly . . . with wonderful detail and clarity . . . and with unmatched sound quality and tonal range.

Similar in basic essentials—like the three features detailed below—FS-10-N and FB-40 differ in amplifier output. FS-10-N's Single-Speaker Unit handles 10 watts of power—ample for crisp, distinct sound in homes and clubrooms. The Twin-Speaker Unit increases FS-10-N's range—the two 12-inch speakers accommodate its full output . . . and let you show sound films in small auditoriums as well.

If, however, your need is for a projector that provides power sufficient for large auditoriums, too—FB-40 is your outfit. Its 40-watt output—*unequalled by any other portable projector*—makes it ideal for such sound showings. But FB-40's usefulness is by no means limited to auditorium projection. Because any sound reproduction is improved when the amplifier is driven at less than full capacity, FB-40's vast reserve contributes directly to better sound *at all volume levels.*

Plan to see your Kodak dealer soon about Sound Kodascope FS-10-N and FB-40 Projectors . . . superb projection outfits that will help you to sound and silent showings at their best.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

★SOUND KODASCOPE PROJECTORS Give You ALL THREE of These Important Features



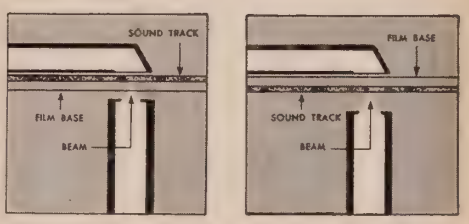
TRI-BLADED SHUTTER

Flicker-free screenings—The three-bladed shutter makes a complete revolution every frame . . . produces 72 light interruptions per second at sound speed. As a result, your screenings are free from flicker even at *maximum* brightness—far beyond the five-foot-lambert minimum of acceptability. Here's a truly remarkable safety factor—screenings can have a brightness in excess of a *thousand* foot-lamberts without producing distracting flicker.



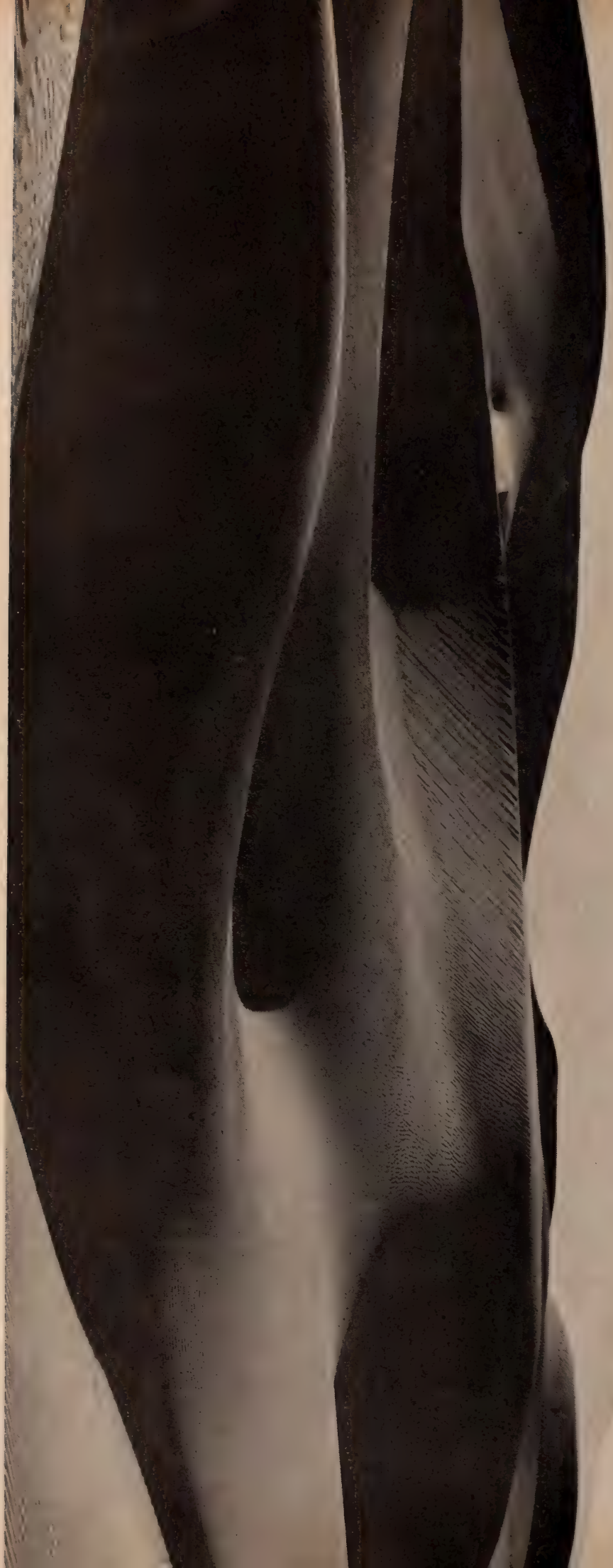
FIELD FLATTENER

Corner-to-corner sharpness—Integral with the standard 2-inch f/1.6 projection lens is Kodak's unique field flattener . . . an optical device that serves to correct the curved image normally projected by Petzval-type projection lenses, so that the whole image comes into sharp focus at the same plane. The result—unsurpassed uniformity of definition. Your movies are as you like them—sharp in the center . . . sharp in every corner.



FIDELITY CONTROL

Top tonal quality—The Fidelity Control makes possible reproduction of the full tonal scale—especially the hard-to-hold "highs" that are essential to intelligibility of speech . . . naturalness of music. Whether the emulsion is threaded toward or away from the light as in the sketches above . . . whether you're running originals, 16mm. prints, or reductions from 35mm.—the Fidelity Control permits easy, accurate focus of the scanning beam.



CONSISTENCY IN COLOR

SAND AND WATER are summer's stage. Translucent blues and golden browns await filming, in color or in dramatic black and white.

The first problem is the color harmony of successive scenes. Do not intersperse blue-sky shots with brown sand scenes—at least not unless you want to create a special note of contrast.

For the rest, keep surroundings harmonious by retaining the sand theme throughout an entire reel or more. Keep the sky out of the viewfinder for these shots. Sand is photogenic and worth a lot more attention, photographically, than it has been getting, whether found on a lake beach, a child's play pen or a vast desert.

The excellent pattern shot on this page was taken in the desert near Los Angeles, by a student at the Art Center School who prefers to keep his work anonymous. The next page is by Harry H. Hamilton, shot at Santa Monica beach, looking down from the palisades.





FLOWERS AND CHILDREN go pretty well together on any screen. There are plenty of things for them to do. Action (not just a still photo of the flowers) is what we want. Take shots like the above and then intersperse them with some good, dramatic, colorful closeups of the blossoms themselves, and of hands picking or arranging the flowers.

Summer Color Accents Flowers

By MANFRED LARSON



Visualize this on your home movie screen in Kodachrome or Anscocolor!



A titler may be used for shooting closeups. The flower simply is framed within the title area marked "C" and filmed.

SUMMER is the season of blue skies, fleecy clouds, flowers, birds, boating, camping, travel and countless other pictorial opportunities. Spring has its special charm, autumn its riot of characteristic colors, and even winter can be filmed interestingly — but summer is the season when opportunities are at their peak.

This wealth of opportunity creates a special hazard — the danger that we will attempt too many subjects, too many colors, too much of everything. After all, we don't make shots for the pleasure of shooting alone, but chiefly for the satisfaction of assembling them into smooth-running films to show with enjoyment and pride.

Too much scattered pot-shot filming will find us at the end of the summer with a mass of footage which defies assembly into any kind of coherent picture, even though many individual shots may be beautiful and breath-taking.

The answer is—to specialize. Take, for example, flowers, or one flower. It, like every branch of cinematography, is full of special tricks which can make the difference between the mediocre and the superb.

The words "flower" and "color" are inseparable. It was only with the advent of color film that flower filming became interesting. Hence, it follows that the problems of shooting flowers are chiefly color problems, and by that token the experience we gain in solving them will be of service in all of our color photography.

Probably the first thing taught by painful experience is that one good closeup of a single blossom is worth more than a dozen shots of vast flower beds. Too much color is worse than none. A shot of a hundred blossoms simply means that the screen will be covered by a confusing mass of conflicting "blobs" of color, with no organization and no pattern. The eye does not know where to look. On the other hand, when we shoot a closeup of a single blossom, the brightest color is near the center of the screen, where it belongs, and all thoughts center on it.

So, while we will make other shots, a special effort will be concentrated on individual blossoms. These, if not skilfully made, can be disappointing. Assuming that we have correct exposure and sharp focus, success depends mainly on two things, lighting and background. Lighting powerfully affects the manner in which the color of the blossom itself photographs, and background can further enhance this through suitable contrast.

Our chief source of illumination is the sun, so the lighting problem is one of making the best of it. In many cases, we will walk around a flower, studying the lighting effect from all sides and from high and low angles. In a great many instances, however, we must do more than merely select the best available natural lighting—we must put light where we want it. We should, therefore, have a few simple reflectors, which need be no more than some white cards a foot square or so. These can be laid on the ground, fastened to stakes or held in the hand, as convenient.

Many flowers appear at their best when photographed against the light, especially if the petals are vividly colored and translucent. This means low camera position, which brings us to the use of a tripod. Flower shots demand sharpness and well arranged composition, and we are much more likely to achieve these with the aid of a tripod. For low shots, a table-top tripod is very convenient.

Select Background Color

For the background, the important things are that it should be free of distracting detail and should be of a color which will either blend or contrast pleasingly with the color of the flower. We don't want a dozen other blossoms in the background, out of focus and making confusing spots of color. We have, however, a considerable choice. Shooting down, our background is mostly browns and greens; horizontally, we have green foliage; and looking upward, we can have the blue sky, perhaps with fleecy white clouds. Take your pick.

However, the best lighting and the best background are not always seen from the same point. In that case, we select the best lighting, and use an artificial background. Or we choose the viewpoint which gives the best background and manipulate the lights. Cloth or paper backgrounds may be used behind flowers with perfect success, especially since they will usually be out of focus. A sheet of blue art paper, tacked to a stake, can simulate sky. To bring out the maximum brilliance of a flower, we may even use a black velvet background behind it.

If the flower may be cut, it can be removed to a location where we can have the background we wish and the best possible lighting, without resorting to artificial means. In any case, we shall be richly repaid if we take a little trouble with the lighting and background. So far as equipment goes, all that we require is a supplementary lens, or any of the other accessories for ultra close shots, which are described in another article in this issue.

Flower filming merges almost imperceptibly into another specialty—butterflies, bees, insects and the like. If we have a little luck (and, even more, patience), we may sooner or later have butterflies or bees alighting on flowers which we are shooting, giving a bit of animation to an essentially still subject. A day with a slight breeze will also give a bit of flower movement. If there is too much wind, tie a small stake to the lower part of the stem. Some flowers have a bit of added glamour when covered with dew, and this can be supplied artificially with a small atomizer.

Another fascinating summer specialty is the filming of birds in closeup, which is covered in this issue in the article on Bird Photography.

We might continue with a hundred other possible fields of specialization. By centering on one specialty, you will learn to do it better and learn a lot that will help your filming in other fields as well.



SILHOUETTES ARE EASY to shoot. In deciding exposure, disregard foreground subjects. Expose for the background, which may be blue sky, dramatic clouds or the rainbow colors of dawn. A low camera angle increases the area of sky.



Make Your Own Filters

While many workshop enthusiasts make filter holders and adapters, not many make their own filters. Yet there is nothing too difficult about it, and the saving can be considerable.

Most filters are used in the form of gelatine sheets containing the dyestuff. The process of making these is relatively simple. Sheets of very flat plate glass are cleaned and laid horizontally so as to be exactly level. A measured amount of warm gelatine solution containing the dyestuff is then poured out on each plate. It flows to the edge and quickly "jells" at room temperature. The plates are left undisturbed in a dust-free atmosphere until dry, after which the film is stripped from the glass and is ready for use or for mounting.

However, we are not suggesting that it would be worth while for the average experimenter to make the gelatine filter sheets themselves. In most cases, it is far cheaper to buy them.

The various photographic manufacturers provide gelatine filters, which are accurately made. Handbooks like the Eastman publication, "Wratten Light Filters" list the exact transmission of each filter.

Spotlight Gelatines

One source often may be of particular interest. This is the line of gelatine sheet filters made for use on theatrical spotlights, usually called Brigham gelatines, since Brigham is a leading maker of them. If there is in your city a theatrical supply house or lighting firm which carries these gelatines, have a look at the sample book. They come in an incredible range of colors, all numbered, and you can find something for almost any purpose. A sheet about 15 x 20 inches cost us only a few dimes.

It is only fair to point out that in the case of the Brigham gelatines you do not know the exact transmission of a particular filter, and the human eye is not too good a judge of this property. However, you can, by matching the color of filters with which you are familiar, pick out usable filters for black-and-white work — yellow, orange, green, red — and pale tints to correct color tinges in taking color shots, projecting them, or in making duplicates. Naturally, it is much more scientific to start off with filters of which you know the precise transmission and factor — but the experimenter will enjoy calibrating his own filters.

Mounting the Gelatine Foil

Having selected a suitable gelatine filter, the next question is the mounting. Shall we use the gelatine as it is, or shall we mount it between sheets of glass? For permanence and ruggedness, there is everything in favor of protecting the foil with cover glasses, but for occasional or experimental use the gelatines will serve perfectly well unmounted.

Optically, there is much to be said for the gelatine sheet filter. Even the best plate glass causes a slight deterioration of image quality, as regards the oblique rays, and personally, we have always been partial to the simple gelatine filter. If the gelatine is a bit oversize, and is held between cardboards with an opening of the necessary size, no special care is needed beyond that of keeping the fingers from touching the actual gelatine surface. For that matter, the new Wratten filter gelatines are lacquered (as the Defender gelatines have been for years) so that even fingerprints may be removed without harm.

Gelatine foils may also be placed in regular filter holders in most cases. If the foil is too thin to clamp into a particular holder, matters may be rectified by making a ring of cardboard or sheet metal which will supply the necessary thickness around the edge. For that matter, for occasional experimental use, an improvised cardboard holder may be fastened directly to the lens mount with Scotch or zinc oxide tape. If the cardboard holder is taped all around with adhesive tape, it will withstand all normal usage. For real permanence, however, the glass-mounted filter is favored.

Cementing Filters

There is no special difficulty about cementing filter gelatines between glass, but it is definitely a messy operation, and it takes practice to acquire skill.

The first thing to obtain is a supply of glass of a suitable type. We need water white plate glass, not more than $\frac{1}{16}$ inch thick, flat, uniform and of even thickness. A few years ago it would have been almost impossible to find anything on the market meeting those specifications, but there is now an easily obtainable item which is perfect for the job — the 2 x 2 cover glasses marketed by Eastman Kodak for the mounting of 35mm transparencies. It will be found relatively easy to cut to size, if you want smaller circles or squares, or you can get a glazier to do it.

The next thing is to cut the gelatine foil to exact size, with a small pair of sharp scissors, sandwiching the gelatine between two sheets of fairly stiff paper. The one remaining item is the cement which we are going to use as an adhesive, and you will probably have to be content with Canada balsam. There are new plastic cements, such as Clarite-X, which are now being used by optical companies generally and which are better and more convenient than balsam, but they are made for industrial use and we know of no source of retail supply. Canada balsam at least has the merit that it can be obtained without difficulty — at drug stores, optical supply houses, laboratory supply firms, and chemical houses.

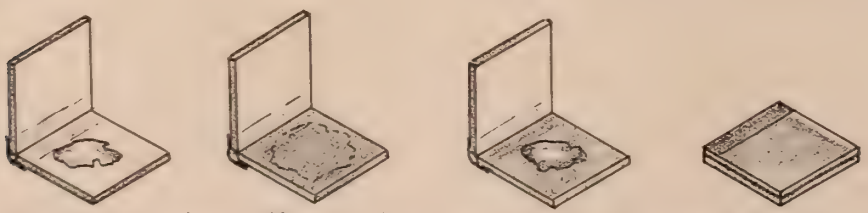
Canada balsam comes in several forms — in sticks or lumps, in a viscous form about the consistency of cold honey, and in thinner solutions with xylol or some similar solvent. Balsam is a mixture of turpentine and resins, and its properties vary with the composition, but any good grade, preferably filtered, will serve our purpose. The only difference will be in the drying time.

Having assembled all the components, the first thing to do is to scrub the glass chemically clean. The best solution for this purpose is acid bichromate or acid permanganate, such as is used for a tray cleaner, or for a reversal bath in processing. Then wash well in hot water, and dry with a dustless cloth. From this point on you must be careful to see that cover glasses and gelatine are free of dust.

Since the sandwich will be slippery when first cemented, we now make a paper hinge on one edge of the two cover glasses. When the hinge is at least partially dry, open the sandwich and lay flat on a sheet of cardboard or heavy paper.

The next step will depend upon the consistency of the balsam which you have obtained. If it is too viscous to pour readily, it should be heated. However, since it is important that balsam never be overheated, do this on a water bath, placing the bottle in the water and heating the water.

When the balsam has thinned sufficiently, pour a pool of it on one cover glass to cover about one-fourth of the area. Lower the gelatine in place over this, pour another pool of balsam on the gelatine, close the sandwich and squeeze evenly until the balsam flows to the edges on all sides. If any bubbles appear, try to move them to the edge with suit-



Cementing gelatine filter in glass "sandwich" with Canada balsam.

WORKSHOP

able pressure. Check the alignment of the edges, and wrap the sandwich fairly tightly with thread to keep the plates from slipping. Stand on edge until some of the surplus cement has drained off, then place flat on clean blotting paper under a few pounds pressure for two to three weeks.

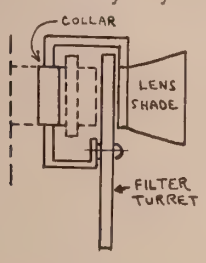
At the end of this time, trim off the paper hinge with a sharp knife, and use denatured alcohol to remove the threads and excess balsam from the surfaces. Then polish well and the filter is ready to use. The balsam which is pretty certain to get on your hands during the cementing operation can be scrubbed off with newspaper soaked in denatured alcohol, followed by plenty of soap and hot water. Kerosene or naphtha can also be used for cleaning the hands and the finished filter. Don't use one of the more powerful solvents, such as xylol, to clean the filter, as it will creep between the edges and ruin the cement job.

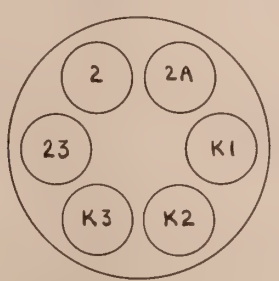
Also, don't make the mistake of keeping balsam in a glass stoppered bottle, or you are likely to find that you have to break the bottle to get it out. Use a cork, and if it sticks you can always dig it out and put in another.

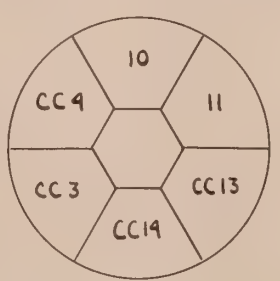
Filter Turret

The cine enthusiast who likes to have everything in compact and convenient form might well consider the idea of making up a filter disc which would carry all of the filters which he might normally use. Thus, instead of half a dozen miscellaneous discs, the one turret would do the whole job, rather like the "color wheels" mounted on effect spotlights.

For black-and-white, a suitable disc might include a haze filter, two or three tints of yellow, a green and a red. For color, a haze filter and such conversion and correction filters as are found useful. The filters could be simple gelatines, fastened over openings in a cardboard or plywood or metal disc, or, after you become reasonably skilful in cementing filters with balsam, the whole series of filter segments could be cemented in one operation between two cover glasses. There are many ways that the disc might be supported before the lens, depending on the type of camera and the experimenter's skill.







Adapting Filter Mount

Users of cameras with the W mount, such as the Cine Kodak, do not have the same wide selection of filters that is available for the Series V, for example. Frequently the amateur using such an outfit has another lens for which he already has a selection of the popular Series V filters.



A simple gadget enabling the Cine Kodak user to adapt Series V filters to the 25mm lens has been made by James I. McCaskill, of St. Louis, Mo. A 27mm Series V adapter is fitted to a W filter mount, with a minimum of filing. The fingers on the adapter ring are nipped off and filed down so that they extend 1/16 inch. The chromium plating is removed from the mating surfaces with emery paper, and the two pieces are sweated together with acid-core solder, of which a minimum is used. Wash in boiling water to remove acid residue, touch up with flat black paint on the inside, and it is ready for use.

Fading Glass

A fading "glass" may be made by developing a strip of film to complete blackness, then bleaching to a graduated density in Farmer's Reducer. Almost any clear-base film about 1½ by 6 inches would serve. Develop in ordinary M.Q. developer in full light until the film is equally black on both sides. Rinse, and lower slowly into the Farmer's, which is in a jar to a depth of about 4 inches. Rinse, examine, and repeat until one end of the strip is completely transparent. At the other end, a 2-inch portion of solid black will be left for the complete blackout at the beginning and end of fades. Wash well, dry, and mount between cardboard strips for a handle. Total outlay: a strip of film, a tube of M. Q. developer, a packet of Farmer's and some scraps of cardboard.

The new packet form of Eastman Kodak reducer is handy and inexpensive to use. Toners, developers and other solutions are also obtainable in these handy, dry-powder packets.

Before using a fading glass, it is a good idea to practice drawing it across the front of the lens in a single, smooth motion. The standard length of film for a fade is 48 frames.

Optical Ideas

Many experimental constructions in the cine workshop involve the mounting of lenses, whether spectacle lenses or odd salvage items. Not infrequently, amateurs complicate the project unduly by assuming that this must be a metal working job. Actually, for a great many purposes, metal construction is not necessary.

Unless a lens is going to be subjected to considerable heat, or to rough usage, it can be very satisfactorily mounted in a paper tube. If a cardboard tube, such as a mailing tube, is available in the correct size, this will serve nicely, but, if not, the same strength may be obtained by rolling up several layers of thinner paper. Lens tubes of surprising strength can be made by building up eight or ten layers of the black paper which is wrapped around sensitized materials. The trick is to "glue" it with one of the modern plastic household cements (which have a strong odor of solvent), and not with mucilage, paste or glue. The latter contain water and will cause the paper to wrinkle and bulge. The plastic adhesive, having no water in it, leaves the paper dry and smooth, but binds it securely.

Unless you are in a hurry, wind and cement two or three layers, then permit the tube to dry before applying the next layers. The final result will be a tube of surprising rigidity and strength, and an important advantage of this method of tube forming is that the lens itself may be used to wrap the first layers around, so there will be no trouble about a good fit.

As for mounting the lens, there is nothing better (and nothing simpler) than plastic wood. Apply this a bit at a time, allowing each application to dry; otherwise, there will be trouble with shrinkage and cracking. When finished, the plastic wood ring may be blackened with drawing ink or black paint, and while it may not be quite as smooth and pretty as a metal job done on a lathe, it will hold the lens just as satisfactorily.

When the entire job is completed, give the paper or cardboard tube two or three coats of orange shellac, and it will not only be neat in appearance but will withstand all ordinary usage. If a stop is needed, it may be cut out of thin card, blackened, and glued in by means of paper tabs.

Product News

Film for Magnetic Sound Predicted

The number of amateur movie photographers in the country probably will double within two years, according to Jay Sterling Kemp, director of the magnetic recording division at Armour Research Foundation.

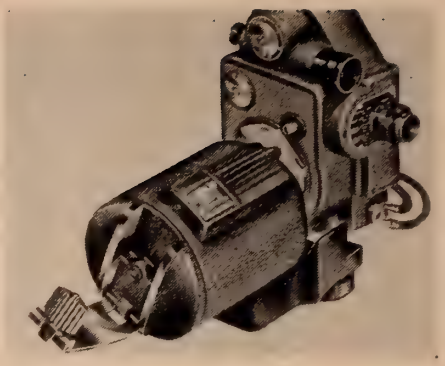
This prediction was prompted by an agreement signed recently by the Foundation and a large manufacturer, presumably to produce 8mm and 16mm film with a magnetic sound track on the edge of the film.

The magnetic track is unaffected by the chemicals of film processing. The sound would be recorded after development of the film.

Various manufacturers have started designing magnetic sound projectors. But none of them have, as yet, announced any schedule of production. It may be a long time before magnetic sound film, magnetic sound projectors—and finally, magnetic sound cameras—become available.

LIFE and Hollywood

"A Round Table on the Movies" (LIFE, June 27) brings together experts, not only on Hollywood, but in every field of life. They agree on one producer's point of view, "Make pictures to please yourself, and if you're good they'll be successful." The experts wind up the Round Table with 5 conclusions and 5 "beliefs." It is one of the most interesting discussions yet produced on film making.



Revere Booster Motor

With the Model 20 Booster Motor, Revere Camera makes it possible to take 25 feet of movies without re-winding. On an 8mm camera such as the Revere "88 or "99", this means that all winding is eliminated between film changes. It gives more than two minutes of continuous running time at the normal speed of 16 frames per second — five times longer than is possible with ordinary winding.

• *Continued on Page 376*

SOUND *And* SILENT FILM LIBRARIES

WHERE TO RENT OR BUY *8mm* AND *16mm* FILMS

ALABAMA

BIRMINGHAM
Evans Motion Picture Co.
2107 Fifth Ave. North (3)
Wilfred Naylor
1907 Fifth St. North (1)

ARIZONA

PHOENIX
Movie Center
119 West McDowell St.

CALIFORNIA

HOLLYWOOD
Camera Craft Film Library
6764 Lexington Avenue
HE 6856
Castle's, Inc.
1529 Vine Street
GL-5101
Hollywood Camera Ex.
1600 Cahuenga Blvd.
HO. 3651
Leader 16mm. Film Library
4336 Sunset Blvd.

LOS ANGELES
Films Incorporated
1709 West Eighth St.

SAN BERNARDINO
Valley Film Library
1657 E. Street

SAN FRANCISCO
Brooks Cameras
56 Kearny Street

SANTA ANA
Frank's Cameras
407½ N. Broadway
Phone 3508

ILLINOIS

CHICAGO
Films Incorporated
64 East Lake St.
Ideal Pictures Corp.
28-34 East Eighth St.

INDIANA

FORT WAYNE
A & I Leather & Camera Shop
814 So. Calhoun St.
ANthony 5208 or 5209

KANSAS

HUTCHINSON
Don E. Reger Film Rental Library
Box 864, 5½ W. Sherman

MARYLAND

BALTIMORE
Lewy Studios
853 North Eutaw St. at Biddle
Stark Films
537 North Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
208 Newbury St., Dept. HM
Frank Lane & Co.
5 Little Bldg.

BROCKTON
Iris Pharmacy
238 Main St.

NEW JERSEY

PASSAIC
The No-Wat-Ka Co.
257 Main St.

TOMS RIVER
International Cine Society
503 Dayton Avenue

NEW YORK

ALBANY
Hallenbeck & Riley
558-562 Broadway

BROOKLYN
Reed & Reed Distributors, Inc.
7508 Third Ave. (9)

NEW YORK CITY
Commonwealth Pictures Corp.
729 Seventh Ave.
Films Incorporated
330 West 42nd St.
Institutional Cinema Service, Inc.
1560 Broadway (19)
King Coles Sound Service
340 Third Ave. (Zone 10)
Mogull's Films & Camera Exchange, Inc.
55 West 48th St. (Radio City)
Nu Art Films, Inc.
145 West 45th St.

YONKERS
Ideal Motion Picture Service
371 St. Johns Avenue (4)

OHIO

CLEVELAND
Sunray Films, Inc.
Film Bldg., 2108 Payne Ave.

OREGON

PORTLAND
Films Incorporated
314 S.W. Ninth Ave.

PENNSYLVANIA

ALLENTOWN
Commercial and Home Movie Service
727-729 West 19th St.

PHILADELPHIA
Ted Kruger
3145 N. Broad St.

READING
Hollywood Film Service
116 No. 9th Street

RHODE ISLAND

PROVIDENCE
Samson's Picture Service
35 Portland St. (7)

TENNESSEE

CHATTANOOGA
Grady Young Pictures,
837 McCallie Avenue

WISCONSIN

MILWAUKEE
Movie Mart
4518 West Burleigh St.
Phone: Hilltop 1509

KENOSHA
Cairo Home Movies
5815 Eleventh Avenue

MANY DEALERS LISTED ABOVE RENT PROJECTORS AND SCREENS; ALSO HAVE COMPETENT PROJECTOR OPERATORS AVAILABLE

Linking Sound to your Projector

Five basic synchronization methods

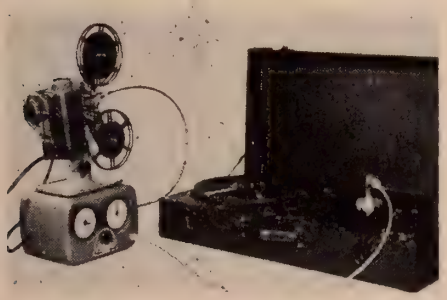
By JASON WOODBINE

HAVING ACQUIRED a sound reproducer of some sort—phonograph, tape, or wire—all that remains is to find some satisfactory method of linking it to run in step with the projector, and the result will be home talkies. The problem is an interesting one.

Basically, there is not too much difference between the problems of synchronizing a disc, tape or wire. We can consider all three together. Some of the available commercial devices can be used for any one of the three, as desired.

On the one hand, we have a projector, 8 or 16mm. We want this to run at 16 frames per second, or very near it, because in all probability that is the speed at which most of our films have been shot, and the speed at which they look best on the screen.

On the other hand, we have a disc record which we want to run at a certain number of turns per minute, or a tape or wire which must travel at so many inches per second. So far, so good. What we desire is for the two to run in step with each other, so that sound will come from the loud speaker in unison with the corresponding action or lip movement on the screen.



WILSON SYNCRO-METER in use with dual turntables. It is adaptable to practically all 8mm and 16mm projectors. Frame counter and synchrony dials permit exact timing.



MOVIEVOX synchronizer utilizes a "floating" cable between the movie projector and sound recorder. This keeps the recorder in precise synchronization.

It should be noted that to accomplish this, two conditions must be fulfilled: they must start off in unison, and they must stay in unison throughout the reel. One condition without the other is no help. If they start off together and wander out of step, the result will be discord. If they work at the same speed, but start out of step, they will stay out of step throughout. So we need both.

The basic ways in which we approach this are the following:

1. We can use a separate motor, of ample power, to run both projector and phonograph.
2. We can have the projector motor run both.
3. We can have the phonograph motor run both.
4. We can put motors on the projector and phonograph that will run at identical speeds.
5. We can leave the motors as they are, but use some sort of synchronizing unit between them which will show when they go out of step, correcting it automatically or manually.

Separate Motor

The first proposal, that of a powerful third motor which will take over the work of the projector and phonograph motors, has several disadvantages. For one thing, it means extra weight, bulk, and cost. It must be linked in some way with both projector and phonograph, since we now have not two but three units. Furthermore, since we usually require different shaft speeds for picture and sound, there will have to be one and perhaps two sets of reduction gears. All of which adds up to encumbrance and possible noise. This method definitely does not seem to be what we are seeking.

The second method—to have the projector motor run both units—will only work in rare cases where the projector is equipped with a motor of ample power and very constant speed. Only a few projectors—some of the larger auditorium models, the heavier and more expensive home models, and sound-on-film projectors—are in this classification. For obvious reasons, the manufacturer of an 8 or 16mm home projector furnishes the smallest and lightest and most versatile motor possible, which is fine for silent projection but not much help to us in the present situation. The ordinary projector motor varies in speed with line voltage and with load; this is of no moment with silent films. For sound we must have constant speed and additional power.

With a projector of a suitable type, the sound unit may be built right on the projector. A method of doing this with magnetic tape was shown in February, 1949, *Home Movies,* page 87.

Instead of the quarter-inch magnetic tape, we can use 8 or 16mm film, base coated with magnetic powder. In this dual system, both films pass over the drive sprocket, but separate feed and take-up reels are used for the sound strip. The mechanical details of such a set-up were shown in June, 1945, *Home Movies,* page 236. The coated film base is not yet on the general market, however.

Drive From Phonograph

The third method uses the phonograph motor to drive the projector. This has some advantage over the foregoing system, in that the phonograph will either have a constant-speed motor, or some sort of governor mechanism to keep the speed reasonably steady. Moreover, many disc and magnetic outfits have enough surplus of power.

Assuming that we have a fairly sturdy motor, the most suitable projector is the 8mm, which demands very little power. It is a fairly simple matter, in most cases, to attach a flexible cable to the threading knob shaft.

Disc recorders and playbacks are most likely to have motors of a type and power rating suitable for this. In *Home Movies,* December, 1944, a reader describes how he coupled his 8mm camera to a home recorder (using the recorder motor to drive both). He linked a turntable and pickup with his projector (using only the projector motor). Such a scheme offers a simple solution, in that it provides synchronization for both recording and reproduction.

The fourth method, the use of two motors with identical and constant speed, has some elements of simplicity, though it involves scrapping our projector and phonograph motors. It involves the use of synchronous motors (of which the motor in an electric clock is a tiny example). The speed of a synchronous motor depends on the frequency of the current supply, and since this is very accurately regulated at the power station, it is usually extremely dependable.

However, with synchronous motors, picture and sound will run at the same rate, once both units are up to speed, but there is small probability that they

• *Continued on Page 383*



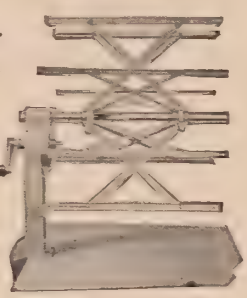
MORSE G-3
DAYLIGHT DEVELOPER

✔ SHOOT
✔ DEVELOP
✔ PROJECT

MOVIES IN HOURS

With the Morse G-3 Daylight Developing Tank, reversal or positive motion picture film can be processed quickly and economically at home. From filming to projection is a matter of hours with this compact, efficient unit. A darkroom or changing bag is necessary only for loading the G-3 reels and placing them in the tank. Thereafter, all developing operations are performed in daylight — speedily and safely. The stainless steel film reels accommodate up to 100 feet of Double 8 m.m., 16 m.m. or 35 m.m. film — adjust to either size by a turn of the top flange.

Dry Fast with the MORSE M-30 Film Dryer



This simple, portable unit dries from 5′ to 50′ of 16 m.m. film, or its equivalent, in about 10 minutes. Centrifugal motion effectively removes all water without harming the emulsion or leaving water spots. Reel is collapsible and removable for storage or carrying. The M-30 Dryer and G-3 Developer belong in every miniature film fan's equipment.

SEE YOUR DEALER OR WRITE —

The Morse INSTRUMENT COMPANY
23 Clinton St.
HUDSON, OHIO

Manufacturers of
PRECISION PRINTERS - DEVELOPERS
STUDIO LIGHTS - WRINGERS
STRAIGHTENERS - FILM DRYERS

• *Continued from Page 374*

Product News

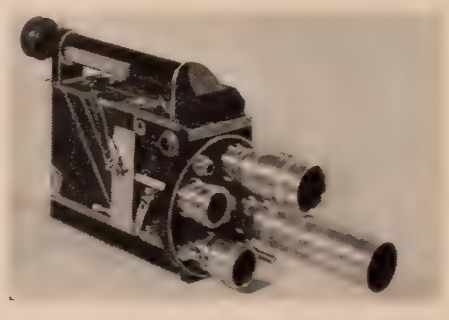
The Booster Motor ($19.50) is easily attached to the camera and can be used on a tripod, set on a flat surface or held in the hands.

Four-Lens Turret

A four-lens turret ($350 plus tax) designed for the Cine-Kodak Special camera is offered by Oliver Engineering Co., 6537 Santa Monica Blvd., Hollywood 38, Calif., which claims the following features:

1. The turret accommodates four Cine-Ektar lenses in "C" mount adapters or equivalent Cooke lenses including a 15mm wide-angle and 152mm telephoto lens, without optical or mechanical interference.

2. The integral "positive" type viewfinder system includes four Bell and Howell or equivalent finder objectives mounted in the turret adjacent to their corresponding taking lenses.



3. A special base permits magazine changing and spring winding without removing camera from tripod. Base is relieved on magazine side, thus giving guiding and locating surfaces to facilitate magazine changing.

Color Filters

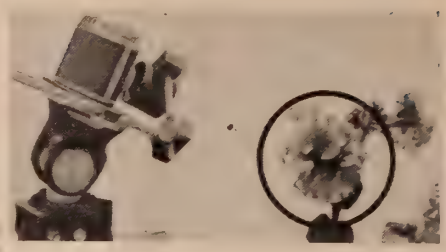
"Photar" color-correction filters are "guaranteed for life" against separation and fading, by Tiffen Mfg. Co., 71 Beekman St., New York 7, N. Y. The filters are for use with Kodachrome, Ektachrome, Ansco Color and black-and-white films and are packaged in a protective case in these sizes: 21.5 mm, series 5,6,7,8, and 9, in the following colors:

Kodachrome Film	*Ektachrome Film*	*Ansco Color Film*
Haze No. 1	CC-13	Conversion No. 10
Haze No. 2A	CC-14	Conversion No. 11
Type A No. 85	CC-15	Conversion No. 12
Blue Photo-flood No. 80	CC-95	UV-15
CC-15		UV-16
		UV-17

Solid Glass Filter

Bell & Howell's new solid glass Type A filter is immune to heat, moisture or handling. When using the Type A filter with indoor film outdoors, it is unnecessary to use a haze filter. The new solid glass Type A filters are available at Bell & Howell dealers.

Closeup Accessory



The "Ultra-Focuser," with any 8mm or 16mm camera, permits focusing objects as close as 6 inches by the use of supplementary lenses.

The "Ultra-Focuser" can be used with any still or movie camera, and may even be used with the simple box camera. Built of aluminum, it can be used in the hand or on a tripod. With three supplementary lenses, price is $9.95, plus Federal Excise Tax, of $1.12. Hollywood Cine Products, Lakeland Village, Elsinore, Calif.

Elgeet Lenses

Elgeet Optical Co., Rochester, N.Y., reduces prices of telephoto lenses as follows:

LENS	LIST PRICE
13MM (½") F:1.9 Uni-Focus	$31.95
38MM (1½") F:2.5 focusing	$47.55
38MM (1½")F:3.5 focusing	$40.25
7MM f:2.5 Uni-Focus*	$41.40

Projection Screen

Functional design and eye appeal feature the De-Luxe Challenger Screen, made by Da-Lite Screen Co., 2711 N. Pulaski Rd., Chicago 39. The screen comes with zippered carrying case.

New Low Price Movie Enlarger

Enlarged prints from 8mm and 16mm home movie frames can now be made with the new MOVIE-STILL, a simple unit which is used together with any box or folding camera loaded with ordinary roll film. The movie film is put into the MOVIE-STILL unit (cutting is not necessary) and the unit is placed over the lens of the still camera, while an exposure is made. The roll is then developed in the usual way giving prints of wallet or album size. Further enlargements can then be made of desirable pictures.



An outstanding feature of the new enlarger is the provision for seeing a clear, magnified view of the movie scenes, enabling the user to select the best frame for enlarging.

Retail price for either the 8mm or 16mm MOVIE-STILL is $5.95, tax included. Distribution is being handled by Willoughby's Wholesale Division, 110 West 32nd St., N. Y.

Light Meter

The Tele-Spot Meter, is a sensitive light-measuring device which can measure the light coming from a one-inch circle ten feet away.

On the front of the case is a lens like a camera's. On the rear, shown in photo are the controls, view finder and the foot-lambert meter. In use, the instrument is aimed at the area to be measured, which is seen in the view finder. A mirror behind the lens swings up to let the light fall on a photo-cell. A scale then indicates brightness in foot-lamberts. A supplementary switch makes available several ranges on the meter.



The instrument has many applications. Photographing a scene, to measure the range of brightness in the light and dark portions, we need only aim the Tele-Spot at each area and measure it.

To check the illumination in various parts of an industrial plant, a schoolroom, a workshop, or the like, we may take an object of known reflectance, such as a block of magnesium carbonate, and measure its brightness with the Tele-Spot, when held in various areas. The results can easily be converted to foot-candles.

For the measurement of visual brightness, a filter is provided which matches the color sensitivity of the cell to the sensitivity of the human eye. For the measurement of photographic values, a different filter converts the cell sensitivity to that of panchromatic film.

Several types of Tele-Spot Meters are in production. One is for operation on A.C. current only. A portable model is designed for battery operation. The manufacturer is Photo Research Corp., Hollywood, Calif.

Norwood Meter

Director Products Corp. now deals exclusively in the manufacture and marketing of the Norwood Director exposure meter, it was announced by Robert E. Brockway, president, 2 West 46th St., New York 19, N. Y. Meters requiring service may be sent directly to the factory service department, Director Products Corp., Stark Street Gate, Manchester, N. H.

Simpson Optical

Simpson Optical Mfg. Company has been awarded sub-contracts on several Army Ordnance Department projects. SOMCO is currently in production on the optical systems used in the M-20 Rocket Launcher and the M-15 Armored Vehicle Periscopic Sight, with other projects still in the laboratory stage.

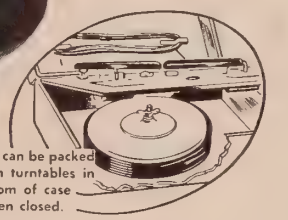
The Discjockey DUAL TURNTABLE

Fills a Widespread Need

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For continuous running, fading from one record to another.





Records can be packed between turntables in bottom of case when closed.



With "EMCEE"

With Audio-Slide

Dual Speed . . . 33⅓ and 78 R.P.M. Plays 10" and 12" records.

Its Many Uses Include:

- Straight record entertainment play through any amplifier.
- Playing specially recorded commentary and/or sound effects records to run with silent movies or slides.
- Background music with voice over microphone.

The Discjockey is housed neatly and conveniently in a leatherette covered case measuring 15½" x 7¾" x 11½". Total weight 16 pounds. Unit has individual switch controls and mixing volume controls.

Write for details. See your Photographic dealer for demonstration.

PRICE $59.50

MOVIE-MITE CORPORATION

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SU-PAR EQUIPMENT 4 LENS TURRET FOR CINE-KODAK SPECIAL

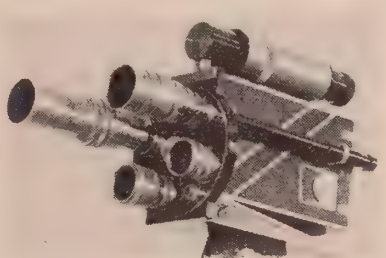
Takes simultaneously four new Cine Ektar lenses, including wide angle and telephoto, and corresponding finder objectives without optical interference.

★ DESIRED LENS IS POSITIVELY CENTERED AND CANNOT BE ACCIDENTALLY DISPLACED.

★ SPECIAL BASE FACILITATES MAGAZINE CHANGING AND SPRING WINDING.

★ INTEGRAL "POSITIVE" VIEWFINDER SYSTEM.

★ HARMONIOUS STYLING.



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DIRECTORY OF HOME MOVIE EQUIPMENT



HOME MOVIES Magazine brings to its thousands of ardent readers the first, complete directory of home movie equipment ever compiled. Added proof why HOME MOVIES Magazine is the leader in the Amateur Movie Field . . . why more home movie enthusiasts enjoy HOME MOVIES Magazine every month, than any other publication.



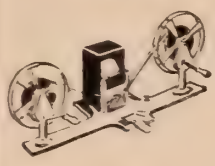
HOME MOVIES Magazine will bring you this complete directory of home movie equipment in the October, 1949 issue. You won't want to miss it, because there will be listed hundreds of new products which have come on the market during the past several years. New products that you have been looking for.

There will be hundreds of illustrations, description of every product with their current prices, and the manufacturer's name and address.



Here is a partial list of the many items you will find in the big complete Directory of Home Movie Equipment . . .

Movie Cameras	Exposure meters & Guides
Projectors	Lighting equipment
Screens	Film
Home entertainment films	Lenses
Editing equipment	Filters
Titlers	Chests and reels
Tripods	



DON'T MISS THE OCTOBER HOME MOVIES FOR YOUR COMPLETE DIRECTORY OF HOME MOVIE EQUIPMENT!



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A TIP TO MANUFACTURERS

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Movie Club Membership

Purchasers of three 100-ft. sound films for $9.99 are also offered a free membership in the Movie-of-the-Month Club and can receive movies on a 5-day approval—paying for them only if they decide to keep them. Members all over the world receive films postpaid on approval, from the club, 6509 De Longpre Avenue, Hollywood 28, Calif.

Camera Rangefinder



The Wilson Movie Rangefinder ($19.95), installed by the purchaser, permits easy focusing without guesswork. A coupling device engages focusing ring of camera lens and maintains synchonization between lens and finder. Wilson Dept. Store, Inc. 366-370 Fulton St., Brooklyn, N. Y.

Films Open New Teaching Era

"The motion picture is our most important new tool in eductaion for democracy. In fact, many now consider film to be of greater importance as a teaching device than the printed word." That is the opinion of Charles H. Percy, president of Bell and Howell Co.

"No school can be considered complete unless it includes provision for the showing of films," said Percy, noting that more 16mm projectors have been put in the hands of exhibitors in the last two years than during the previous ten. Production of new equipment is far above the prewar rate.

"World War II," Percy declared, "thoroughly proved the superiority of film over older methods of teaching. Thousands of reels of information and instructional films produced by the armed forces showed that even the most technical subjects can be effectively taught through the film medium."

Percy predicts that films will increasingly supplement and in some cases even supplant printed textbooks; that more and more schools will be designed from the start with film libraries.

Snap Lok



Snap-Lok ($1.95), makes possible rapid changes from the tripod-position to freehand shooting. Standard camera screw threads are used. A & L Mfg. Co., 1569 S. Crescent Hts. Blvd., Los Angeles 35, Calif.

Visual Equipment Handbook

How to plan or adapt rooms for showing of motion pictures and other visual aids for instruction or entertainment, is described in a booklet, "Architects' Visual Equipment Handbook," published by the Bell & Howell Co. The really modern building looks to the not too distant future when a library of visual aids will be as commonplace as the present library of printed material.

While the booklet makes recommendations primarily for the school classroom and auditorium, the fundamentals of design may be applied to the planning of churches, hospitals, public halls and home recreation rooms. Among subject headings treated are seating arrangements; screen size and type; location of equipment; projected picture sizes obtained at various distances with various lenses; illumination and acoustics; and projection booths. A copy may be obtained without charge from Bell & Howell Co., 7100 McCormick Road, Chicago 45, Illinois.

• *Continued from Page 363*

Bird Photography

you find them and by whatever light conditions prevail. When direct sunlight can be used, it is desirable not only for its modeling, texture, and otherwise pleasing rendering, but perhaps more important, it requires smaller lens openings than other conditions and therefore the depth of field is greater.

Front lighting is usually desirable, that is, the sun should be somewhere behind you. Occasionally, the situation may permit you to use one or more mirrors or reflectors to throw light into shaded areas. The exposure for a reflected beam is almost the same as for direct sunlight.

For exposure settings, follow the Movie Kodaguide or the instructions that come with the film. Regard predominantly white birds as light-colored subjects, brightly colored birds as average subjects, and brown or darker colored birds as dark subjects. For daylight conditions not accurately identifiable in these instructions, use an exposure meter, but be careful that the reading will apply where the bird is.

A useful guide is the pamphlet "Nature Photography" (10c), published by the National Audubon Society, 1000 Fifth Avenue, New York City. This covers the basic methods of still photography.

For the ornithological aspects of the subjects, a standard reference is, "A Field Guide to the Birds" by Roger T. Petersen.

For a copy of the booklet, "How to Take Bird Pictures" covering the use of still as well as movie cameras, write the Sales Service Division, Eastman Kodak Company, Rochester 4, N.Y.

Now . . . YOU CAN USE YOUR OWN CAMERA TO MAKE ENLARGED PRINTS FROM YOUR FAVORITE MOVIE SCENES WITH



MOVIE-STILL

All you need is a still camera, such as any box or folding camera, loaded with ordinary roll film. Your movie film is put into the Movie-Still unit (cutting is not necessary) and the unit is held in front of the camera lens while an exposure is made.

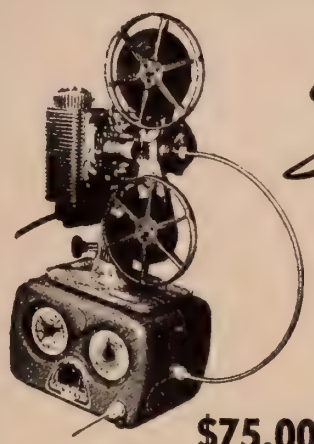
Movie-Still may also be used as a viewer for 8mm or 16mm movie frames.

8mm $5.95
16mm $5.95

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Synchronize Sound
TO YOUR HOME MOVIES··
WITH THE
Wilson Syncro-Meter

Easily attached to your present 8mm. and 16mm. equipment, the Wilson Synchro-Meter enables you to synchronize sound to your pictures, post-recorded on magnetic tape, wire or disc recorders.

Detailed information on request. Give your dealer's name and address, also make and model of your projector and sound equipment.

$75.00 **Wilson & Garlock** 851 NO. OGDEN DRIVE LOS ANGELES 46, CALIF.

8mm FULL LENGTH
FEATURES
At Special Closeout Prices
Regular $6.00 Per Reel
Only $3.50 per Reel
"TARZAN OF THE APES," "CHARLEY'S AUNT," "COAST PATROL," "KIT CARSON" AND TWENTY-ONE OTHER TITLES—
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G-E Reflector Photospots

So easy to shoot 'em . . . with G-E reflector Photospots. Narrow beam gives extra punch; lights can be back . . . for freer action by subjects and camera! Ample movie coverage. Marvelous for special effects, and for stills. Get a pair and try 'em—in Triangle lighting or at the camera in bracket lights.



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$1.20 each
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Remember . . . G-E Lamps
for every photographic purpose

GENERAL ELECTRIC

Home Movie Clubs

AN ANNUAL "Dealers Night," when photographic supply dealers exhibit and display cameras and accessories, has been arranged by various clubs. They enjoy a chance to examine and discuss the latest equipment.

When arranging such an exhibition, fairness to the dealer demands that he have sufficient space and tables to display his merchandise well. Starting time schedules should be adhered to, but interest in the show may dictate the closing time.

Movie equipment and accessories were exhibited and demonstrated at the annual "Dealers Night" held by the Amateur Motion Picture Society of *Albany, N.Y.*

Gadgets, both commercial and homemade, were exhibited by members of the *Los Angeles* 8mm Club at a recent "Gadget Night." Bill Millar, vice-president, succeeds Bob Wagner.

"Mexico at Work and Play" and "Paracutin," films of Mexico by Ralph E. Gray, were shown to the Movie Makers Club of *Oklahoma City,* Okla. The films, in natural color, showed the native dances, carnivals, glass making and other phases of Mexican life.

Application of sound to home movies, by the several methods described in past issues of HOME MOVIES, were discussed by the *Winnipeg* Cine Club.

Harvey B. Woodworth, Jr., Director of the *San Francisco* Amateur Lens and Reel Productions, is interested in corresponding with members of the movie clubs in the U.S. and abroad. His address is 142 Otsego Ave., San Francisco 12, Calif.

At the *Petaluma,* Calif., Cinema Club, Prof. P. Douglas Anderson reviewed colored stills made by the members.

Los Angeles Southwest 8mm Club played host to a group of members from the *Long Beach, Calif.,* Cinema Club. One personal picture, "First Showing," and one club production was shown.

"Crystal Clear," by J. J. Hartley, one of the Ten Best winners for 1948, and "Garden of the Gods," 16mm color by Pete Delaurenti, were shown at the *Seattle* Amateur Movie Club.

Members of the amateur Movie Society of *Milwaukee* were invited by the South Shore Yacht Club, of that city, to attend the club regatta, where they filmed events from many of the club craft.

The *Schenectady, N.Y.,* Photographic Society have arranged an exchange film program with the *Pittsfield, N.Y.,* Movie Group.

D. K. Cooper of the Weston Electrical Instrument Co., lectured on the proper use of exposure meters in reading both incident and reflected light, at the Niagara Cinema League of *Buffalo,* N.Y.

A meeting of the *Minneapolis* Octo-Cine Guild was devoted to the showing of a group project film and the making of titles for the film. The fifth Club Picnic was recently held by the *Richmond,* Calif., Movie Camera Club.

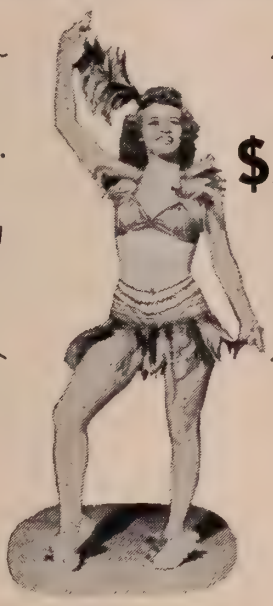
"Light Control through Polarization," a 16mm sound film, was recently shown to the newly formed Color Club of *Calgary,* Alberta. The film is owned by the Polarizers of Canada, Ltd.

"Automobile Accident," produced for the Hennepin County Bar Assn., under the direction of Bill Eckholdt, was shown at the *Minneapolis* Cine Club.

Members of *Fresno,* Calif., Movie Club filmed the 1949 Cub Olympics. They are, standing, Walter Carrithers, B. N. Ritchie, president, W. W. Edwards, E. E. Burke, Jr., Frank Krasny, vice president, R. C. Denny secretary (kneeling), with blackboard.



THREE
NEW ONE REEL
SHORT SUBJECTS



16mm. on Sound film

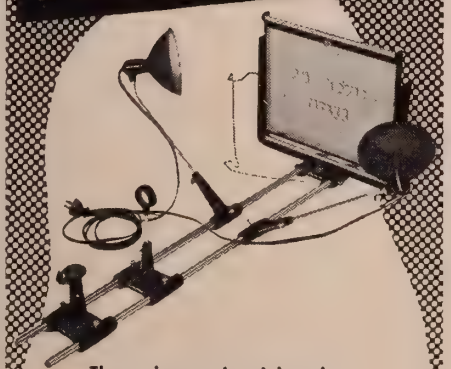
$36 per reel 400 ft.

Midnight Follies
Variety Girls
Sweethearts of Burlesque

Many other subjects in our Library
Write for Catalog of 16mm and 8mm Films

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The only movie titler that can use full size letters. Complete with 9" x 12" clear and ground glass title boards. Built-in attachments for professional and unusual effects
list **$39.50** *plus 3.95 tax*
See Your Dealer

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225 Fifth Ave., New York, N. Y.

• *Continued from Page 349*

Running Gags

a twist or punch ending at the climax that may or may not have been anticipated.

Once the audience has been introduced to the situation, the flashbacks need not linger too long or you may find this deflating your running gag like a slow leak in a tire. The more violent the action, the longer the scene may be held, but a snappy cutback that gives the audience time enough to see the progress, if any, is all that is necessary.

The best gags, of course, are those that increase in tempo. Visualize, for instance, a temperamental fisherman trying to start a stubborn outboard motor. In a series of scenes, he is seen tugging on the starter rope and priming the motor to no avail. He begins patiently. About the third insert, however, he begins to lose his restraint and composure. Finally, his temper flares to a climax, he throws the motor overboard, and the scene fades out with him rowing away with the oars.

Any incidental provocations that may invariably add to the confusion of our hapless character's troubles should be included, such as having him divide his time between bailing water from the bottom of the boat and struggling with the motor.

Numerous incidents in our daily life make ideal running gags for filming, and it is generally these true-to-life situations that prove themselves to be the most humorous. So if you want that ailing film to improve, take the ailing film in hand for a running gag injection and you may find your audience reaction assuring you that this was the proper prescription.

You can insert running gags into your old films. For example, take a very simple situation like someone opening a jar of pickles.

Select one of the people in your travelogue and film him (or her) wrestling with the recalcitrant jar. The footage all may be shot at once. Then, splice the scene in short takes, into your old film.

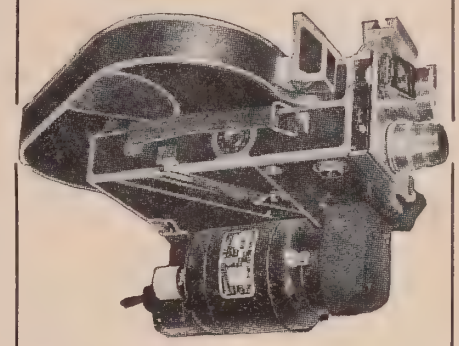
The situation, when first introduced, may run fairly long, 8 to 10 seconds on the screen. Then the briefer shots are spliced in as you work up to the climax.

The running gags suggested here are only a few of the many possibilities that you can devise for yourself, depending on the subjects and situations in your own films.

Film Market

B and B Productions, Perth Amboy, New Jersey, is in the market for 16mm footage of vacation spots in this country and abroad. Films may be black and white or color, preferably filmed at sound speed, although silent speed films are acceptable if of high quality.

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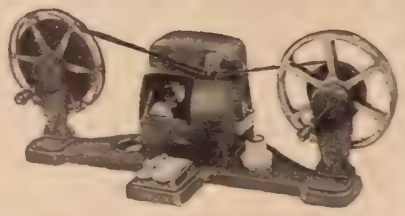
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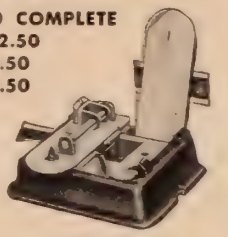
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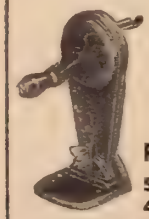


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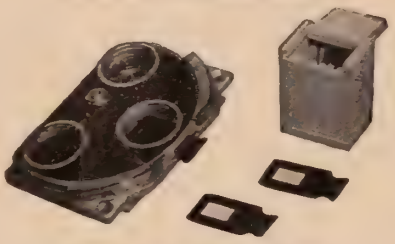


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• *Continued from Page 361*

"Home Movie" satire

will do for you . . . I don't know who these people are, I'm sure, but, anyway, George just took them.

"Pretty soon we come to the part where you are . . . See, now it's Spring, and the trees are blossoming. That's Junior up in that one—see his foot? You can just barely see it . . . And here's Chicago on a business trip. George took Junior, and they stayed three days . . . I wasn't in any of these . . . George, tell us what these are . . . Oh, Junior, you tell us as we go along . . .

"Now we're coming to the part where you are. See, we're all at the lake . . . That was in July, though, and you didn't come till August . . . Remember the cottage? George in the canoe . . . Me washing my hair . . . That was a fish Junior caught; it weighed eight pounds . . . And here we all are, picnicking on the little island down the lake—you remember the little island? . . . George and the Andersons and me on the porch of the cottage . . . And these were taken inside the cottage, only the light wasn't good . . .



KATHERINE BRUSH

"And look now! Look, here you are! Slow it down a little, George, so she can see herself . . . Look, we're meeting you at the station. There we all are in the car. And here comes the train. Look, there you are! See the porter helping you? . . . And you're in this group on the porch of the cottage—only a glimpse, there, though . . . And here's the picnic we had that Sunday when you got the poison ivy . . . That's you bending over the fire in your slacks—remember? . . .

"And that's all, I'm afraid. George ran out of film that weekend, I remember . . . See, now it's Autumn again, and we're home, and I'm afraid the rest is just us . . . But I did want you to see the ones we took of you . . . I mean it's always such fun seeing oneself on the screen, don't you think? . . .

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• *Continued from Page 374*

Linking Sound

will come up to speed at the same time. So the problem of starting off in step is still left open.

The Hollywood studios solve this problem by using "interlocked" motors. These are synchronous motors of a special type which not only run at the same speed, but also come up to speed exactly in unison. However, these are costly.

A simpler solution, and a very interesting one, is utilized in a unit which is available commercially, the Movie Sound 8, which was described in *Home Movies,* May, 1948. Two synchronous motors are used. The film is threaded on a start mark. The turntable is started, and the pickup lowered. At a given point, the record reproduces a 1000-cycle note for one-twentieth of a second. This brief impulse actuates a tuned relay, which starts the projector motor. It is claimed that this results in dependable and exact synchronism, due to the quick, easy starting of the 8mm projector.

Independent Synchronization

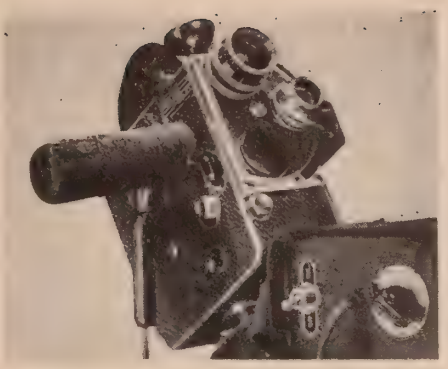
The greatest amount of activity, up to now, has been in the field of method number 5—the use of an independent means of synchronization to keep projector and phonograph in step with each other automatically, or to give indications which enable us to do so manually.

Best known of these schemes involves the use of a stroboscopic disc. Light flashes from the projector (this may be light from the gate, light reflected from the screen, or a neon lamp with contact breaker) fall on a disc. The disc is on the phonograph turntable, and has alternate black and white sectors. When the projector is running at exact speed, the disc appears to stand still; if it slips forward or back, we make manual adjustment with the rheostat.

An inexpensive outfit for this purpose, marketed by Sears, Roebuck and Company, is the "Silvertone Home Movie Sound Kit." This includes a stroboscope to go over a 78 r.p.m. turntable and a small mirror to be attached to the screen, so as to reflect back enough light to illuminate the disc amply. Sound effects records are also included.

However, the stroboscopic disc has two disadvantages. We must watch it every moment, which becomes a chore and, while it does tell us when the projector speed becomes too fast or too slow, it gives no indication as to how many frames we have gone out of step. We must first restore "sync," then bring speed back to normal.

A more automatic unit is the Syncro-Meter, put out by Wilson and Garlock of Los Angeles. The Syncro-Meter is housed in a case about the size of a bedside radio, and the projector is placed



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on it. Cable connections go to the projector threading knob and to the phonograph. The latter may be any tape recorder, some wire recorders, and any 78 or 33⅓ r.p.m. turntable.

The Syncro - Meter has two dials. When the needle on the right dial remains stationary, we are "in sync." When it moves, it tells us that we are out of step, and by how many frames, so that matters are quickly put right.

This company is now developing a unit which will convert the Syncro-Meter to completely automatic operation (including existing models). We had the opportunity to spend an entire afternoon putting the present non-automatic model through its paces, and we can attest to the ease of its operation and results.

Another available unit is the Movievox, of the Movievox Company, 1113 Pleasanton Road, San Antonio, Texas. This has a synchronizing unit and a wire recorder, complete. The unit is fully automatic, making it the only such unit now actually on the market, so far as we are aware. More details about it will be found in an article in the September, 1948, *Home Movies,* or by writing to the manufacturer.

The Syncro-Meter is basically a differential, the two halves of which are driven by the projector and phonograph, respectively. When both shafts rotate at the correct speed, the movable central member remains stationary. When either one deviates, the member moves, and shifts the indicating handle. The second dial, incidentally, is a frame counter, reading up to 10,000, for convenience in editing, recording, and so on.

The manufacturer describes it as follows: "The synchronous drive is composed of two halves. One half is built into the Movievox and the other half is attached to the projector. A flexible cable connects the two halves; neither machine drives the other and both run on their own motors. The flexible cable merely floats between the two halves, keeping the machines from drifting apart."



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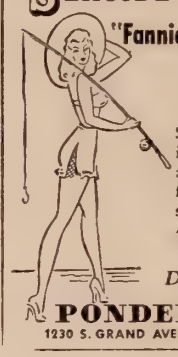
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BOOK REVIEWS

Photographic 1949 — The Annual of the American Society of Magazine Photographers, 9 x 11, 210 pages, 190 photographs, 2 in full color, Whittlesey House, New York, $6.95.

"Magazine photographers, taken by and large, are the smartest, maddest, most brilliant, most uninhibited aggregation of geniuses and near geniuses connected with American journalism today. Unfortunately, most magazine editors refuse to admit this fact, and most magazine readers never find it out. In *Photographic 1949,* some of America's best magazine photographers have produced a book which is peculiarly and delightfully their own. It is a beautiful and dazzling collection of pictures and its text contains some amusing barbs. Some of the best pictures in it were never published before—because they were rejected by some of our best editors." This quote by Roger Butterfield probably expresses the sentiments of most members of the ASMP, and arises out of the fact that most creative persons are misunderstood most of the time. But whether or not photographers are good judges of their own pictures, this book is different from most of the photographic annuals.

Photographers, whether with still or cine cameras, will use it as a storehouse of ideas and inspiration. It is the kind of book worth looking through every time, before you shoot. Most of the photographs are full page, excellently reproduced.

Scenic Guide to Arizona, revised edition, written and published by H. Cyril Johnson, Susanville, Calif. 6 x 9, 104 pages, illustrated, $1.50.

This is one of those handy guides, without fancy frills, but full of ancient lore and modern information. Places are listed alphabetically with details which have a first-hand flavor. A guide of this type is very helpful when touring. It also leads the way to places of historical and pictorial interest that we otherwise might ignore.

It is purely factual, the kind of reference book that is easy to carry and to refer to as you travel. It is boiled down to useful information, organized in an easy-to-find alphabetical manner. Utah and New Mexico scenic guides also are available, and a California guide is about to be reprinted in a new edition.

Photography For Fun and Profit, by the Arco Editorial Board. Arco Publishing Company, New York City, illustrated, 330 pages, $2.50.

A presentation of photography for amateur and professional, the book explores the entire subject from what to watch for in choosing a camera, thru the techniques of laboratory and studio and the ways of earning money with a camera. The book makes use of material from the training manuals of the U. S. Air Force, Signal Corps and the Navy. It contains over 100 illustrations and photographs.

"Strobe—The Lively Light" by Howard Luray. Camera Craft Publishing Co., San Francisco, Calif., 6 x 9¼, 128 pages, illustrated, $4.00.

To fill the gap that has separated the photographer from the electrical engineer, this book furnishes a background of information to help photographers get the most out of stroboscopic flash equipment. The electronic flash system is one of the simplest of electrical devices. There are none of the complications that are commonplace in radio or television.

The emphasis in this book is on practical usefulness. It covers working methods in just about every possible application of Strobe lighting for black and white and for color photography. The disadvantages as well as the practical advantages of the Strobe are noted so the reader can make an informed judgment as to just what Strobe can do for him.

Like most Camera Craft publications, the book is printed on heavy coated stock with many excellent photographs and diagrams.

Vacation Guide. This Week Magazine, 420 Lexington Ave., New York 17. 8¼ x 10¾, 67 pages, $1.00.

This is a well assembled guide to the recreational areas of the 48 states. The country is divided into eight sections in indexing, but includes separate listings of each state. Information furnished includes places to stay with directions for reaching them, campground locations, places to see, dates of events and attractions in the various states and a condensed fish and game law chart for each state. Through arrangement with the Department of the Interior, a large map providing a key to 3,667 recreational areas in the U.S., is included with the guide. There is a mileage chart from the 24 leading cities of the U.S. to the 26 National Parks.

Romance of the Highways of California by Commander A. W. Scott, Commander Scott Travel Service, 175 E. Green St., Pasadena 1, Calif. 320 Pages, illustrated, $3.00.

Written both for the tourist and native, this book includes indexes of cities, parks, hotels, resorts, museums, observatories and outstanding places to visit, as well as motor and fish and game laws. Realistic and entertaining, the book recaptures the romance and historic charm of California. Written both for reference and entertainment, it is illustrated with photos and etchings.



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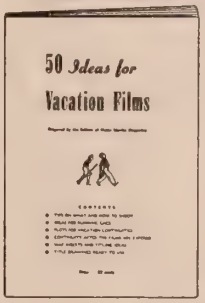
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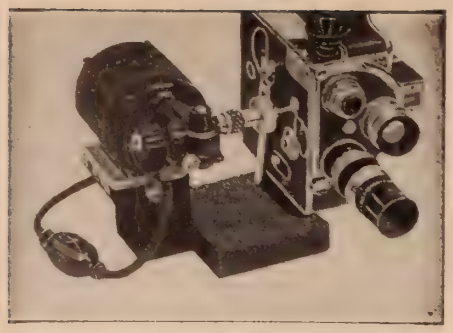
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Letters

England and Kodachrome

I have often thought that ex-G.I.'s whom we have had the pleasure of welcoming down this part of the country in the last spot of bother, would think of the Devon lanes and Cornish scenery about this time of year.

If any such G.I.'s require 16mm Kodachrome shots of any particular places, or others requiring shots of their English friends or relatives in the West Devon or Cornwall areas, care to contact me, I shall be pleased to get their pictures for them, purely on a bare cost basis or reciprocal arrangements.

I use a 1948 Bolex H 16 with usual three lenses and have facilities for titling if necessary.

I hope to shoot some ancient "Cornish Customs" within the next few weeks, the chief of these being the Padston "Hobby Horse" dancing, a relic of the defeat of the Spanish Armada and the world famous Helston Flora Dance or Furry Dance.

Kodachrome is getting a little easier to obtain in this country and I was able to replenish my stock in readiness for a month's shooting in Switzerland. It is hoped to add synchronized sound-on-tape to this film later and the series of articles on amateur recording which have been running in Home Movies have been invaluable in this connection. I am making up my own tape recorder.

"Scophony Ltd.," are modifying projectors to provide a parallel magnetic tape track to the film track (on the off side of the machine) using the film transit mechanism. Modification, complete with crystal microphone, amplifier, speaker, etc., costs $300.

I propose to use a separate recorder for my tape, interconnection between projector (Victor Model 40) and recorder being by electrical means, using war-surplus Selsyn motors. This should solve the synchronization problem while easing construction.

Wishing Home Movies every sucess. — *S. T. Stevens Gandria, Tresawls Avenue, Truro, Cornwall, England.*

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I would like to get 50 feet of good, colorful bull-fight action on 16mm original Kodachrome. I'll supply the film or will swap for scenes in the New England area. — *Harold Putnam, 1248 Great Plain Ave., Needham, Mass.*

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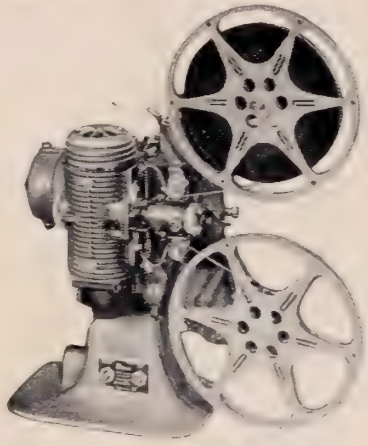
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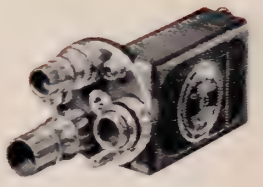
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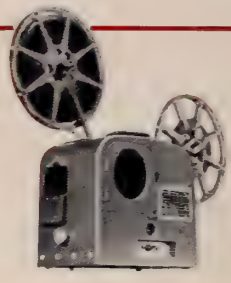
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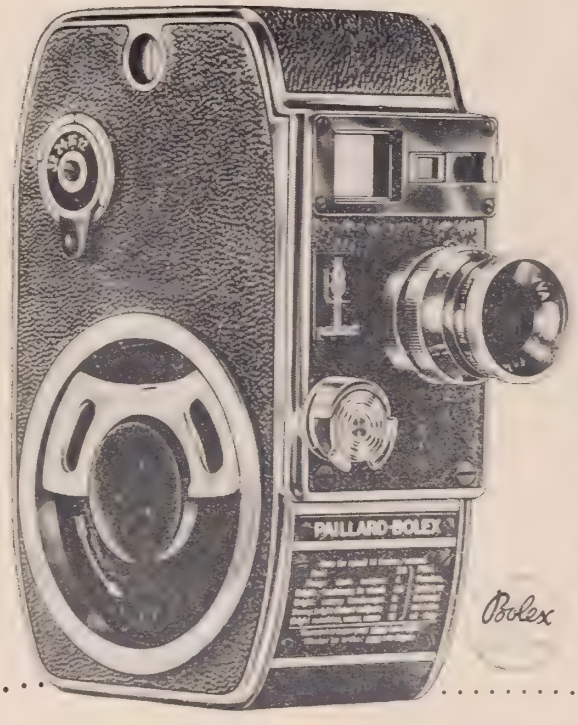


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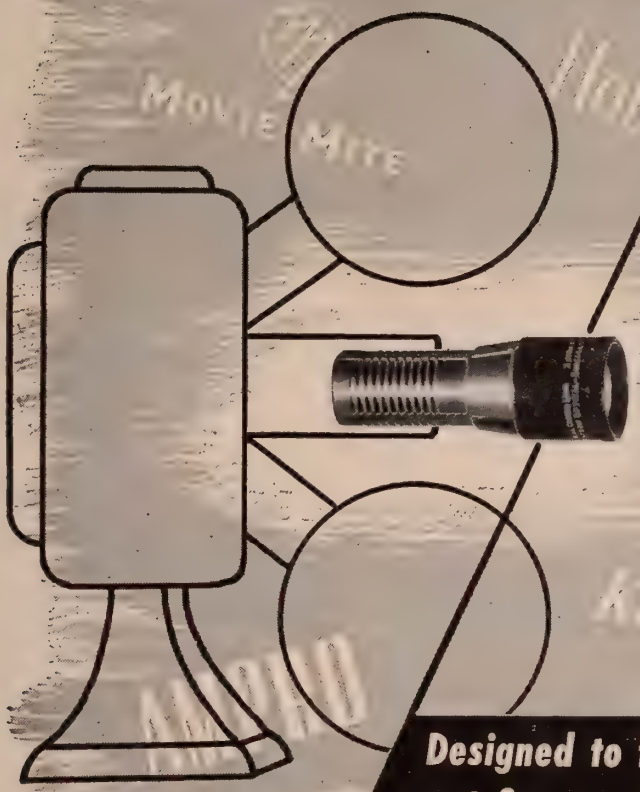
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Home Movies

HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

WILL LANE, A.R.P.S. • MANAGING EDITOR

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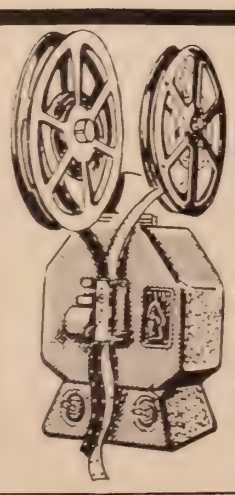
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Questions and Answers

What is meant by single-system sound recording?

A method in which the picture image and the sound image are recorded on the same strip of film. This method has been largely abandoned, except for newsreels and some documentary purposes, owing to the difficulty of cutting. With the single system, the visual image and the sound image are not in alignment. Cutting at the end of an action, therefore, does not mean that the sound has been cut at a corresponding point.

Double-system sound recording is generally used now. The sound record is separate from the visual record. Each can be cut and edited individually.

In tinting cine titles, is it necessary to work in total darkness or may a dark room safelight be used?

Neither is necessary. Tinting & toning may be done in normal bright light.

If Kodachrome pictures are blue when projected, what happened?

Type A film probably was used outdoors. This is a night-type film which should be used in sunlight only with a compensating filter.

What produces badly blurred pictures and double images?

Loss of loop in camera. When loading film, make sure there is correct amount of loop.

What causes perpendicular lines to appear on film as it is screened?

Dirt or emulsion particles in camera gate often cause this.

What F stop would you use for a shot at 32 frames per second if the correct exposure is F/11 at 16 FPS?

One stop more, or F/8.

What effect will a red filter have on the appearance of a person's face?

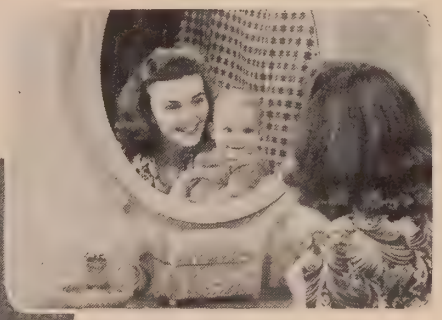
We assume you're using black and white film. The face loses detail and will appear chalky white.

To make a fadeout with the lens iris when shooting titles would you close or open the iris?

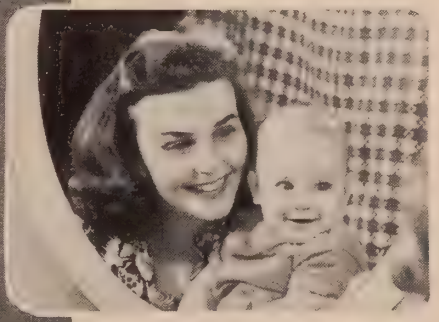
Assuming that you will develop the title to a negative (and not reverse it), open the iris gradually beyond the taking point to maximum aperture. This is effective if the taking aperture is stopped down to at least F/16. Opening the aperture then will cause the title image to gradually increase in density, darkening for the fadeout.

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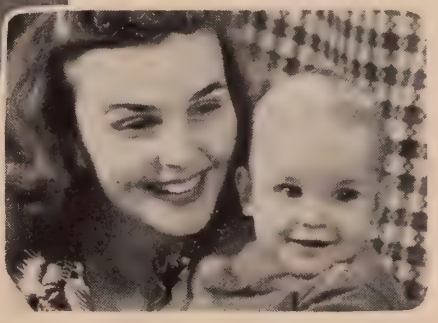




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Night in Central Park. Opaque shadows, black sky, and a few bright areas accentuate the illusion of night.



Moonlight over dark water. Accidental underexposure sometimes points the way to dramatic night effects.

Magic of Night Scenes

How to shoot them—three simple methods

By NEIL KAPLAN

SUSPENSE AND MYSTERY appear hand in hand when a night scene flashes on your screen. There is no mystery, however, in how to film a night scene—provided you do not try to shoot by night. Moonlight may seem bright as day to starry-eyed lovers, but not to a pair of silver halides. The fastest film in any cine camera lives in a realm of unromantic chemistry, unaffected by moonlight.

Night scenes, therefore, are shot by day, with the sun playing the stand-in for the moon.

With Infrared film and a red filter, bright blue sky becomes black as night. On page 402, the photo, taken in bright sunlight, shows clouds which vary in tone from light to dark, as they might appear to the eye on a moonlit night. The water is dark. Also characteristitc of moonlight, are the opaque black-as-night shadows.

The only bright areas in the scene are on the buildings where sunlight strikes directly, and the foliage. This whiteness of green chlorophyll-containing vegetation is characteristitc with Infrared film.

Infrared does not always produce a night effect. The composition of a scene must include a predominance of dark areas. The illusion of night is created by dark sky, dark water and dark shadows. How is all this kept from looking like a black cat in a coal bin? By relieving the dark with small splashes of light. Bright spots of vegetation, buildings and pathways permit us to "see into" the night.

Infrared film is plentiful for still cameras but not yet for movie cameras. Eastman Kodak provides 16mm on special order, which means a large quantity and a wait for delivery, but stores sometimes have film on hand from such orders.

What if we use ordinary panchromatic film with an orange or red filter? To

• *Continued on Page 428*



OFF-COLOR EFFECTS, if carefully planned, can create dramatically calculated results. A scene like this, for example, normally is dominated by brown hues. Convert these to blue, and you have a moonlight scene. Convert to pink or red, and a sunset effect is created. Try shooting an entire sequence or reel with a single effect, as described in the article.

You can shoot special effects—in Color

Varied hues create picture atmosphere and mood

By LARS MOEN

TRICK CAMERA WORK and special effects have been dealt with for black and white photography, but what about the possibilities in color?

Color opens the door to many new effects.

Considering first the possibility of special effects, as distinct from outright trickery, we find that there are a number of ways in which we may turn the limitations of color film to our advantage.

For example, when we shoot in daylight, we must either use daylight type film, or tungsten film with a conversion filter. What would happen if we were to shoot in daylight on tungsten type film, *without* a conversion filter?

Since daylight is bluer than the light for which the film is balanced, the resulting scenes will be very bluish, suggesting the effect of moonlight. If, in addition, we underexpose half a stop or one stop, to darken the shadows and give a mysterious sombre key, the result will be a very passable moonlight effect, which we have shot in broad daylight. A similar effect may be had by using daylight film plus the bluish conversion filter which would normally be used for shooting with tungsten illumination.

"Hot" Effect

The opposite effect—daylight film exposed to tungsten lighting without a filter—is less useful. The net result is only a yellowish picture, which suggests candlelight or the illumination from kerosene lamps. This effect, if desired, may be had with daylight film, daylight illumination and the yellow conversion filter.

Somewhat more useful is the effect of shooting on daylight film in daylight and overexposing slightly. This creates a "hot" effect of dazzling illumination, which is occasionally useful for an effect of blistering heat, such as in desert scenes or a hot summer day. This device must be used with caution, however, and the exposure should be metered with care, since too much overexposure will leave the image pale and washed out.

In the same way, a bit of underexposure can give a scene a cold and somewhat murky atmosphere. If our sole interest is realistic reproduction of the scene before us, we will of course avoid such procedures like the plague, but if we are concerned with the creation of "atmosphere" or mood, they are worth consideration.

A somewhat greater range of effects becomes available when we begin to experiment with the use of light which has been deliberately colored. This coloring may be done by the use of filters over the camera lens, over the light source, or even by tints applied to the finished film.

Use of Filters

If working out of doors, we cannot very well put a color filter over the light source, so we are automatically limited to the use of color filters over the lens. When the filter is placed at the lens, the entire image is affected (unless we place it several inches from the lens in such a position that it covers only a portion of the field.)

In the case of indoor shooting, with tungsten lamps, we have much greater control, since we can now place color filters over individual light sources, placing colored light only where wanted.

The mechanics are simple. From any theatrical supply house, and from many electrical shops, you can obtain large sheets of colored gelatine in every hue and tint, including variegated effects. The cost of these is very little. The brand usually encountered is the line of Brigham gelatines, but there are doubtless others. (Described in July 1949 HOME MOVIES, p. 372.) Make a simple plywood ring, fasten the piece of gelatine with thumb tacks, and fasten the ring to the floodlight or spot.

With the use of these colored gelatines we can color all of our lighting, apply color to one area only, or light an object with one color on one side and a different color on the other side.

Such effects, of course, have nothing in particular to do with straight, realistic cinematography, where we are merely concerned with the most accurate reproduction possible of the scene before us. However, there are many fields where we are interested in obtaining something more than this.

In creating comedy effects, anything is legitimate so long as it creates the humor we are after. In stories of a psychological nature, we may want to create a subjective mood—a scene as it looks to a particular character at a certain moment—rather than objective reality.

In fantasy and fairy tales, any departure from reality is allowable, so long as it is attractive, and sometimes we are merely desirous of creating a beautiful effect. In all such cases, a little judicious experimenting with colored lighting and the use of filters will reveal many interesting possibilities.

To create an effect of embarrassment, for example, we need only direct a red or pink spotlight on the face of that particular character to have a "blush" of unequalled hue. For the wicked ogre in a fairy tale, a green spotlight will create added menace. For mystery, of course, a blue spotlight will enhance the atmosphere.

Decorative Effect

In shooting a dancer, or anything similar where we want a decorative effect more than realism, some charming results may be had by lighting the figure with pink or amber from one side and green or blue from the other. The result will be a three-color effect, since in certain areas the two colors will blend to produce a third.

In other cases, we may want to show a scene as it appears to a character under certain conditions. In this case, we will usually want the effect to extend over the entire scene, and the simplest way to achieve this is to use a filter (or a piece of the same Brigham gelatine) over the lens. Suppose, for a mildly humorous effect, you want to show that a certain character looks at the world "through rose-colored glasses." Establish this fact in a title or the narrative, then present a series of scenes photographed through pale rose gelatine.

• *Continued on Page 441*



DOES YOUR SCRIPT CALL FOR A TRAIN PUFFING INTO THE STATION? SET UP THE CAMERA IN ADVANCE.

"How to Make Prize-Winning

BY 6 WINNERS

IT IS EASY to enjoy theatrical movies, because the producers have spared no pains to gather the handsomest stars, sets and scenery. Home Movie producers have more limited budgets, but, to them, no less attractive material. If only we could show up that raw material to its best advantage! Perhaps the experts will tell us how they work and what they think of before, during and after shooting some of their pictures? With this in mind, the following extract is taken from "How to make prize-winning pictures," a booklet published and copyrighted, 1949, by Graflex, Inc. Six experts speak, each on his own specialty.

Action

By Robin Garland, Graflex Photo Journalism

Why is it today that the great majority of prize-winning photographs are action pictures? Is it because we all like to take part in activity and to watch lively things? From the "sidewalk superintendents' " gallery at a building construction project to the fast inning of baseball, we all like the vigorous sight of neighbors and friends moving about—working and playing.

Back to Fundamentals

As is wise in any new sport, let's look to the professionals for our fundamentals. Dick Sarno, Director of Photography for a newspaper chain, travels widely, constantly working with his photographers. He tells us that "a good action picture may sometimes be a lucky shot, but more often is made by an alert photographer who has planned ahead to be at just the right spot for the action to hit its peak. The cameraman has to be constantly alert. When seconds count he must keep an eye toward originality and composition even under nerve-wracking conditions."

Chief Photographer Murray Becker, of the Associated Press, advises: "It's a good idea to know specifically what you are after . . . to be able to size up the best possible vantage point for a story-telling shot, and to be on the spot as the action breaks."

Taking the advice of the pros, let's keep three main points in mind:

1. Plan the kind of action you want for location, lighting and timing.
2. Have your camera pre-focused and always prepared to make the picture in a given area.
3. Shoot to include the peak of action or the part that will tell the best story.



PETS THE SUBJECT? GET EQUIPMENT READY, REMOVE DISTRACTIONS, AND LIMIT THE FIELD OF THE ANIMALS' ACTVITY.

Pictures"

An additional word of advice — use your camera's slow motion speeds, 24 frames per second, or 32 or more, especially for nearby subjects.

The angle from which you shoot will have something to do with both the amount of subject matter you get in focus and how well you capture action. As you stand by a highway you have probably noticed that as a car approaches at high speed you can distinguish the details of the front of the car without difficulty.

As the car gets near and passes, it seems to move faster. Details become blurred. Then, as it draws away, you can again see details of the rear quite clearly. If you move back fifty feet, the next car will seem to pass at a slower speed and you will be able to see details more sharply.

Bearing this in mind, you wouldn't attempt to photograph a runner passing three feet directly in front of you. But as he comes at you almost head-on, you could stop the action easily. At any sporting event, it is wise to choose a vantage point where the action can be photographed coming straight or diagonally toward you rather than passing directly across your field of vision.

Having selected your camera point, you can use the press photographer's trick of "zone focusing." Rather than trying to re-focus constantly to keep the subject sharp, you will select medium distance in the approximate area where the action will fall and rely upon your depth of field.

Suppose, for instance, you would like to make a picture of a horse clearing a jump. Here you know where your action is to take place, and approximately when. So you can concentrate on the fine points of making an effective shot.

First figure the camera angle—low, about 20 feet from the hurdle at a 45 degree position. Focus on a spot about six feet in front of the hurdle. If you have the choice, be on the sunny side of a jump.

We've covered a great deal of ground rapidly in this chapter, so a brief summary of the important points to remember when making action pictures should be in order:

Plan your picture beforehand.

Plan your camera viewpoint and composition.

Learn to focus and compute exposure almost automatically so you can concentrate on the picture.

Humor

By Eric Wahleen

A humorous photograph has a beginning way back in the innermost recesses of the photographer's mind. There, surrounded by a layer of chuckles, lies the latent image of a humorous idea. Encircling that is an emulsion of impulses which slant the original thought to a humorous interpretation. These impulses are a mosaic pattern common to everyone. Combining laughter and tears,

rage and joy, they have an added dash of seasoning: the ability of the individual to stand apart from himself and watch the sad spectacle he presents as he struggles valiantly to adapt himself to the complicated process of living—and be vastly amused therein.

Let's take an idea for a humorous picture right from the beginning and see what happens to it. Consider the process of shaving in the morning. Peering sleepily into the mirror through half-open eyes, that blank, untintelligent reflection of your own features makes you wonder how anybody can look so stupid and still be able to cope with the problems which will arise throughout the day.

Then, as you reach around one end of your face with the razor, your nose gets sadly bent out of shape. You note that one eyebrow is elevated while the other wobbles off into space at a ridiculous angle. A faint glow of amusement begins to crinkle the corners of your eyes. In a sense, you are now standing off to one side and laughing at your own attempts to prepare yourself for another day of living.

If you are picture-minded an idea for a humorous photograph begins to take shape in your mind. The situation is funny to you, but will it be funny to any one else? If the viewer of the photograph sees something in it that has happened to himself your picture will be acceptably humorous. The more common the incident portrayed, the greater the number of people who will enjoy looking at it. Too many attempts at photographic humor are unsuccessful because the subject is not one many viewers have experienced at first hand.

Shaving Drama

The pathetic struggles of an early morning shaver is a situation everyone is familiar with. Why not set up the camera and record that elongated expression for posterity?

Select a model who has a sense of humor close to your own. Consider the importance of selecting one whose appearance will fit the role you have created. Pick a time when you can both best be in the spirit of the task. The right subject and the proper timing are half the battle. And be careful to make your picture typical. Don't go overboard to gag it up so much that you lose realism.

And finally, be careful to whom you show your humorous photo. If personal experience has not equipped a person to enjoy the situation, the funniest picture can fall flat.

Not everyone can be a Bob Hope or Groucho Marx, but it's fun trying.

The mechanical process of taking a humorous picture is no different than for any other type. One uses a camera, places lights, and snaps the shutter. When these are done correctly, you can be reasonably sure of one thing—there will be an image on the negative. Whether it will portray humor or be merely a horrible caricature depends largely upon the mental approach of the photographer. Some few humorous picture situations just appear. But the majority must be carefully thought out and created from a wisp of an idea.

Color Filming

By Larry Keighley

A large number of photographers are thrown for a loss, when working in color, because they strive too hard for a faithful color recording of a scene. If light conditions are not the equivalent of the standard noon day June sunlight at Washington, D.C., they are very unhappy.

I once watched a photographer trying to judge the color temperature of the light on one of those days when low, swiftly-moving clouds popped the sun in and out every few seconds. By the time he had determined what compensation filter to use, the light quality had changed. So, he started all over again, squinting through the color temperature meter until his eyes almost popped.

This naturalness in color photography is over-emphasized. More photographers should consider shooting for effect rather than for fidelity. Faithful recording is necessary when doing certain advertising photography, but certainly is not essential in pictorial photography. Some of my most effective Kodachromes were exposed in the late afternoon, when the light was definitely on the warm side. Color appears in areas at this time of day which would be absolutely devoid of color at noontime.

There are still some people who use large areas of bright reds and yellows in color pictures, either as backgrounds or costumes for their models. They go to extremes to introduce these colors, often upsetting a perfectly beautiful normal situation.

Even Hollywood moviemakers, garish as they can be, have learned that it is not necessary to prove the picture is in color by dressing every star in a red sweater. You will remember this was the situation when color movies first arrived; you left the theater feeling that your eyeballs had been pounded with red and yellow hammers.

My work is mostly photographic reporting, covering the scene just as I find it. I find lots of color in everyday things, under all kinds of lighting conditions, and I am sure anyone looking hard enough can find it too. Once you have developed an "eye for color," your pictures will improve automatically.

When shooting travel pictures, the man with fast reflexes gets the chance shots that others miss. I am willing to bet that many prize-winning pictures are made by cameramen with fast-acting mental and physical reflexes who were smart enough to capture an interesting situation they suddenly came across. This is what I call the "target of opportunity" method of seeking pictures, a term borrowed from the Air Force.

That does not mean that the photographer should always have his camera in hand, with the shutter cocked, expecting a big building to blow up in front of him, with clouds of smoke and flame. (But, if that *does* happen, he should be able, and calm enough, to compose his picture carefully and make the correct exposure.)

What I do mean is that an alert photographer should recognize a target of opportunity as he drives his car through the countryside, walks through the park, visits the zoo, or just sits gazing from his office window. A turn in the road, a pattern of trees and flowers, a lively situation at the zoo, or the color design of the buildings on Main street all might be good color pictures if taken at the right time.



"The television set doesn't work, but Herbert never lets the children down."

Children

By Constance Bannister

All children are photogenic. There are millions of ideas for pictures right in your own back yard. You will never run out of material if you play along with your subject and don't make a production of it.

The minute a child gets tired and bored, stop work for a while. Keep your picture-making a game—you will have more fun and your subject will cooperate far better. If you get too tense in your work, most youngsters will sense it. They will freeze up or start to show-off, and good pictures will be impossible.

It is almost impossible to make a child pose by ordering. You must keep the procedure fun and lead the youngster into the proper spot casually — he doesn't realize it is not a game. With

• *Continued on Page 435*

Basement projection room, 20 x 35 feet, panelled in knotted pine, is completely equipped. A Dalite Model B screen is shown extended (below) and rolled up out of sight (right).





Ernest Scott—how he makes his de luxe travelogues

Film editing procedure is important key to success

By VERNON C. TAYLOR

ONE OF THE FINEST amateur photographic editing laboratories in Canada is owned by Ernest H. Scott, who now lives in the city of Victoria, on the southern tip of Vancouver Island in British Columbia. Though he is a simon-pure amateur, his films have professional excellence.

A native New Zealander and the former president of E. H. Scott Radio Laboratories in Chicago, Scott now spends most of his time taking motion pictures in color. He recently completed a "round-the-world" flying tour, shooting some 25,000 feet of color film.

Out of this, in order to make a 2,500-foot travelogue, "New Zealand Today," he took about 7,500 feet. This means that for every foot of film utilized, two feet of film were left on the cutting room floor.

His first step in editing is to dupe all footage. This duplicate film, while expensive, saves the original from becoming scratched in handling. The dupe film is completely edited first, and then the original film is matched scene by scene.

Scott starts editing by taking the duplicate and running it through a Filmo editor. After viewing it several times, he is thoroughly familiar with all the scenes and sequences. These sequences are then cut apart, spooled and placed in numbered cans. A 5,000-foot story may become divided into about 70 sequences. These sequences, each narrating a separate incident, become the building blocks which will create a complete story.

A description of each sequence is written on cards. The cards are spread on a table, and then placed in order. Thus, the first editing is done, not with film, but with cards.

The film scenes are spliced together, in the order indicated by the cards, and the reel is viewed. Scott employs a U.S. Navy Gunnery Scorer, adapted to take 2,000-foot reels. This projector has a screen about 2 feet wide. If changes are desired—and they usually are—the whole process of card indexing, cutting and splicing is then carried out again.

The edited duplicate then is projected to see how the film flows. Notes are taken on the scenes that need shortening or need to be eliminated. These changes are made, and the film is again projected for tempo and continuity. This series of operations is repeated until it passes muster for smoothness, continuity and tempo.

Now to add sound. The film is run through the small editor and a description of each individual.

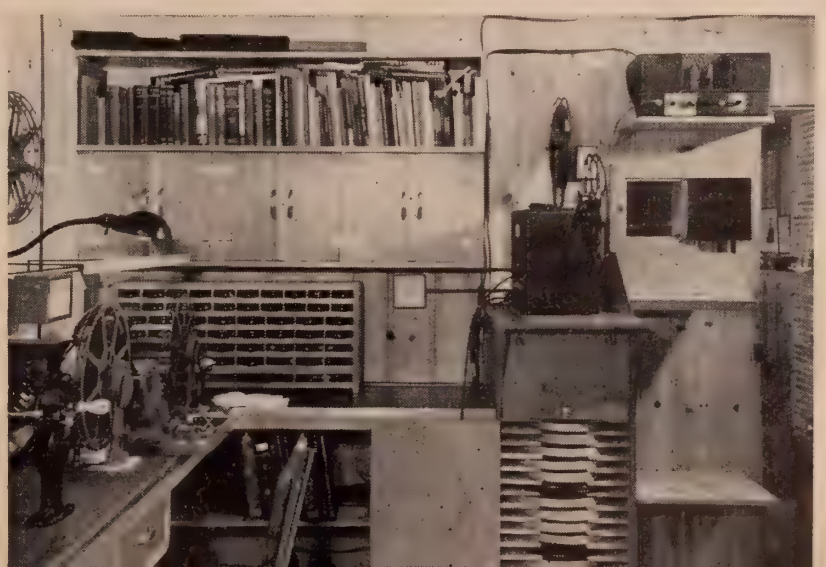
• *Continued on Page 441*

ILLUSTRATED BY ROBERT GOLDING

Ernest H. Scott wears white gloves to protect film while editing. The pigeon-hole compartments at his right are to file cut scenes for editing. At left, is an adapted Navy Gunnery Scorer used as projector.



Some 50,000 feet of color film is stored in the reel closet seen opened below a Bell & Howell sound projector. At top right on shelf, is an amplifier for disc recordings, and below it, the portholes opening on the projection room which is illustrated in the photos top of the page.





CARDBOARD SHEETS MAY BE ACCORDION-FOLDED. STRIP OF WOOD WITH PAPER CLIPS HOLDS REFLECTOR ON STAND.

Handy Reflector for Color Filming

New paper and cardboard materials are easy to use

By HAL COOLIDGE

A SHEET OF CARDBOARD is a lot cheaper and easier to carry around than a flood bulb — yet it will do just as much to brighten up your outdoor closeups of people, birds, flowers and animals.

If you're shooting color, a reflector is almost mandatory to bring sparkling closeups home to your screen. Using a reflector is no more complicated than flashing mirrored sunlight into a scene.

New reflector material now may be obtained at reasonable cost. In the yellow classified section of your phone book, there are listings under "Paper Dealers," "Artists Supplies" and "Signs, Supplies and Equipment."

Under the above three headings, you can find suppliers of the following materials. Sizes and approximate prices are:

Cover-stock, silver, 17" x 26"—from 10c per sheet.

Cover-stock, hammered-bronze, 17" x 26" — from 10c per sheet.

Foil-coated cardboard, 12" x 24" —from 20c per sheet.

Flitter, packaged—from 25c.

Foil-coated cardboard is the most efficient. The cover-stock hammered-bronze is good, too, and gives slightly warmer tones.

"Flitter" is a flaked, glittering material which comes in various colors. By coating a sheet of cardboard with shellac, and then sprinkling with flitter, a very excellent reflector is had. This material comes in a variety of colors to offer interesting shading for color film. Flitter is available from the sign supply stores.

The silver cover-stock reflects about three times as much light as plain white cardboard, and about twice as much as coated, or glossy, cardboard. If, instead of using white cardboard, a thin sheet of masonite or light wall board is painted with a high gloss white enamel, the reflectance is almost double that of the cardboard.

The hammered-bronze cover-stock reflects about twice as much light as the white cardboard.

In using a bright silver reflector, remember that its reflections are sharp and brilliant, and if used in the bright sunshine, harsh lighting may result. This reflector throws the maximum reflection but should be placed with care. The hammered-bronze throws a softer, more diffused light, due to its pebbled surface. Its reflectance is fairly high, assuring good lighting of the shadows.

An example of comparative reflective ability between some of the materials mentioned here is furnished by the "test strip" illustration. The high percentage of reflectance of the bronze and silver, as compared to the white cardboard, brought the white to a dark gray, in printing, before gray tones would appear in the other materials.

A reflector can be hand-held by an assistant, or thumbtacked on a handy fence post. But for a flexible arrangement, it is necessary to have a music-stand or light-stand to hold the reflector and to direct the illumination where it is wanted .

A simple support consists of a wooden cross bar made to fit on a light stand. Fasten two large spring clamps to this bar, near each end. These clamps hold two small cardboard reflectors or one large one, and will not interfere if the bar is to be used for floodlights at other times. A large reflector, braced with wood lath, can be supported by a tripod leg.

An efficient and portable reflector can be made with several sheets of heavy cardboard, approximately 12 by 24 inches, fastened together with scotch tape in an "accordion pleat." Such a reflector can be in several sections to illuminate a large area. In shooting on location, it is easy to carry several sheets of reflecting material, some wood lath and thumb tacks. The reflectors can be tacked to the lath and stuck in the ground.

• *Continued on Page 441*



STUDIO REFLECTORS, on metal stands, are too heavy to carry around. They use tinfoil pasted on one side. Aluminum paint on rear surface diffuses sunlight.

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THIS DRAMATIC scene could have been taken in the high Sierras. Or was it shot in a rocky cave with the "mountain climber" walking on level ground (see below), faking the scene for the benefit of the camera? Photo, above, by Ross Madden.



Which is Faked?

ON THE SCREEN, the horizon "gives away" the orientation of any scene. You can't move it—although beginners sometimes try. However, if the horizon is not clearly defined, you can tilt the camera and make a floor look like a vertical wall. A low camera angle, with only sky in the background, sets the stage for tricks of this type. The photo above is genuine, but the small reproduction at the left shows how easy it is for a camera to move a mountain — or at least, to make it look like level ground.



STARTLING IS THE EFFECT OF A GIANT CLOSEUP WHEN IT APPEARS ON THE SCREEN. PHOTO BY WILL LANE.

Filming an Eye—in Color

Camera problems multiply when surgery begins

By ***HAL WOODARD***

UP UNTIL THAT moment I thought I had made movies under about every conceivable condition. I had worked with an OWI motion picture unit shooting propaganda films in an Italian PW camp. Overseas, the Infantry had me making training films in the Panama jungles . . . but this sounded like the most challenging assignment of all.

A chance meeting with another 16mm devotee, Dr. Eugene P. Fromm, a Cincinnati physician, developed into weekends of movie making that included documentaries for civic groups, aerial shots of floods, and fishing trips to Canada.

But as I said before . . . this was something new. It was an invitation from a noted eye specialist for Dr. Fromm and me to photograph a series of operations which would be grouped under the title of "New Method of Corneal Section in Cataract Extraction." While the doctor launched into his theories of how he thought it should be handled, I began visualizing operating rooms with all their weird odors, and how I almost passed out during one of the Army's more graphic orientation films.

Long before I began to worry about lights and camera angles, I accompanied Dr. Fromm on surgical cases just to get the feel of working in a mask and gown, subduing a case of first degree nausea and actually enjoying a well-executed appendectomy.

Having successfully passed through the breaking-in stage, the next project was to decide how to get onto film just what our eye specialist wanted his colleagues to see. These were a few of the factors with which we had to cope: we were working in color so there had to be sufficient light . . . but not so much light

that it would blind the operating surgeon. We had to shoot from a close-up position, but we didn't dare be in the way of the surgeon or his assistants. With the patient on his back, we had to shoot almost straight down . . . a position which necessitated either a trapeze arrangement from the ceiling or sitting on the patient's chest. Both had drawbacks.

The doctor and I experimented with a dozen methods. We tried using an exceptionally tall ladder straddling the operating table. Our cameras were mounted on the top step and on a 2 by 4 which was bolted on the side. The lights hung on a metal rod bolted to the top of the ladder. We had metal cases attached to the ladder for extra film, lights and tools. We could turn the lights on and off with switches installed beneath the ladder steps. It was a mechanical work of art—but it wasn't practical.

Heavy as the ladder was, any movement wobbled the camera. We were so high that, even with a telephoto lens, we were getting too big a field and not enough detail. Worst of all, the eye surgeon's assistant kept hitting his head on our camera-supporting cross bar. At the end of the first hundred foot roll, he had gained 7 bumps and lost his sense of humor.

We discarded the ladder. We needed something which would be sufficiently tall, rock steady, mobile when necessary, and so designed that it could hold a camera and lights so that they would be accessible for adjusting and reloading, but still not interfere with the movements of the surgical team. I was almost willing to try to borrow a Hollywood camera crane, or throw the project into the lap of Rube Goldberg.

After many weeks, Doctor Fromm turned up with what proved to be the answer. It was an old portable X-ray machine which had been discarded by one of his medical associates. Despite the doctor's optimism, all I could see was just a fantastic collection of pipes, handles, chains and weights. Nevertheless, we rolled it into the workshop and proceeded to convert it into a camera crane.

There was a small platform at right angles to the main upright tube which could be moved both horizontally and vertically. This was drilled to accommodate the base plate of a lenshood-holder and tripod screw. With the camera on the plate and the plate on the platform, the camera could be loaded and then swung out over the taking area and locked into position. Focusing was done and occasionally checked with a small mirror held over the reflex finder.

Cable Release Devised

With the camera on this movable arm and locked in position, however, it was impossible to reach the taking button without interfering with the visual path of the surgeons. This obstacle was overcome by installing a 2 to 1 ratio lever on the base of the lenshood-holder. This pressed the taking button when pressure was applied to it from a cable release. We used a 6-foot pneumatic cable release which allowed us to stand completely out of everyone's way.

Next, with 12 pounds of lead to counter-balance the weight of camera and lights mounted on the extended arm, we removed the X-ray transformer and control box. This gave us a spot for the camera operator to stand. Laboratory clamps attached aluminum bars to the sides of the camera, and to these were affixed two photofloods. The wheel-locking device was reconditioned to make the stand immovable when the foot brake was applied.

With the mechanical conversion completed, we moved our device to the hospital and ran a series of tests. As our eye specialist was interested only in the details of the eye we had to place the camera within less than 3 feet of the patient's face and use a 4 inch f/2.7 telephoto lens. This gave us a field only slightly larger than one eye.

Lighting posed a problem at first. We finally settled on R2 photofloods, which have built-in reflectors. With one photoflood mounted on each side of the camera, we could shoot at about f/8.

When we finally received from the laboratory a processed roll of film which satisfied us, we told the eye specialist we were ready to begin the series.

On the day of the first operation, we arrived at the hospital an hour in advance, with cameras, film, extra bulbs and light meters. After changing into hospital whites, we rolled our device into position, loaded the camera and checked the lights. I climbed onto the operating table and let one of my eyes be used for preliminary focusing. Once the focus was established and the readings taken, the lens was adjusted and the camera was swung back out of the way.

The patient was wheeled in, anesthetized and draped. Before the surgery began, Dr. Fromm and I made a final check of our equipment, and then swung the camera into photographing position. We don't use a motor driven camera, but this has not proven to be a handicap. Contrary to common belief, an operation does not have to be conducted with lightning, uninterrupted motion. Time taken by the surgeon to change instruments, apply sponges and check progress was ample for our rewinding and reloading.

Over a period of several weeks we photographed seven operations, exposing a total of 1600 feet. Our exposures were perfect and the only editing necessary was for the elimination of a few duplicate or unimportant scenes.

With a few adjustments, we found later that our mobile camera crane (or whatever you might call it) was equally efficient for photographing abdominal surgery, upright or flat titles, or for making smooth trucking shots for our personal home movies.

I'll admit that this gadget is big, and it weighs a ton (or so it seems), but it was the means toward a very fascinating end.

MEASURING TAPE checks distance. The camera crane was improvised from an X-Ray stand.



THE AUTHOR and Dr. Fromm check light and focus. Two G.E. R-2 reflector-spots furnish enough illumination for shooting in color at f/8.



WINDING THE camera. Mirror was used to check the focus. Shutter operated with 6-foot cable release.





By JACK HANS

"WHAT GOES ON IN THERE?" DOES THIS PHOTO SUGGEST AN IDEA FOR A 1-REEL FILM STORY YOU COULD SHOOT?



BABY AND WATER — THESE GO TOGETHER. INDOORS OR OUTDOORS, THEY MAKE INEVITABLE CAMERA SUBJECTS

$$$'s for Ideas

How would you film a home movie around these key situations?

A SINGLE PICTURE or situation often is the key that unlocks the door to an idea for a film production. Can you suggest a story angle for one of the child photos reproduced on these pages?

Home Movies will pay $10 for each script published, plus additional for photos if included. You do not have to produce a complete 1-reel film, although if you do, we will be glad to hear about it. Simply send in a brief shooting script—a list of the shots you would take to tell your story.



THE SWORD AND THE SCARF. Give subjects a weapon, a tool or an ornament to conjure with, and even static people will become dynamic, as in these photos by Bill Lucas. The prop which inspires the most telling action will be the one most appropriate to your subject and the occasion. It may just as well be a tennis racquet, a bicycle, or a pick and shovel.



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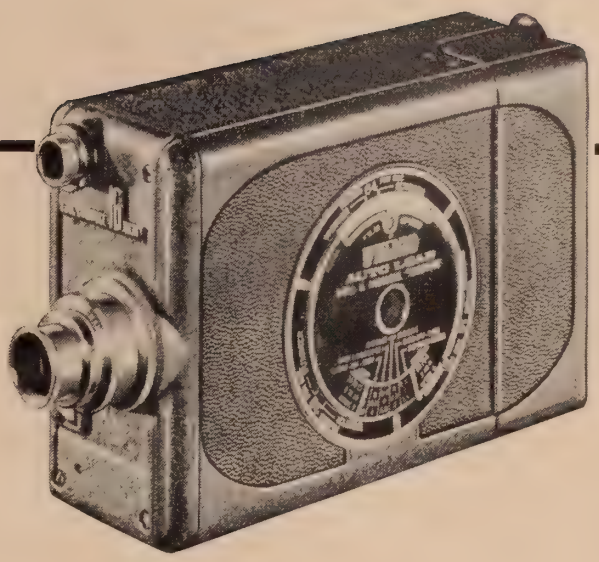
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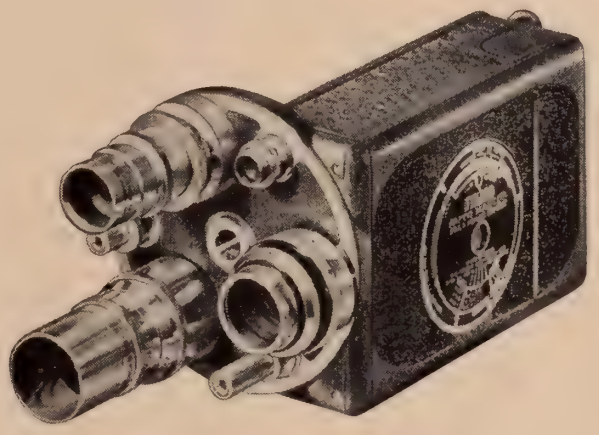


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DON'T BE SATISFIED

Don't shoot just one scene—even if it's a handsome character like this by Walter Metzler, or the next page, by O. Melby, Jr. One shot gives you only the equivalent of a still photograph. With most amateur movies, the greatest weakness is the lack of "follow through." Many single shots, often excellent, are not supported, pictorially speaking. One good, complete action sequence, followed through with medium shots and closeups, is more interesting than any number of disconnected snapshots. Take a variety of shots to show what happened before and after a key incident. Then cut and edit into a sequence and you'll have a story-telling episode for screening.

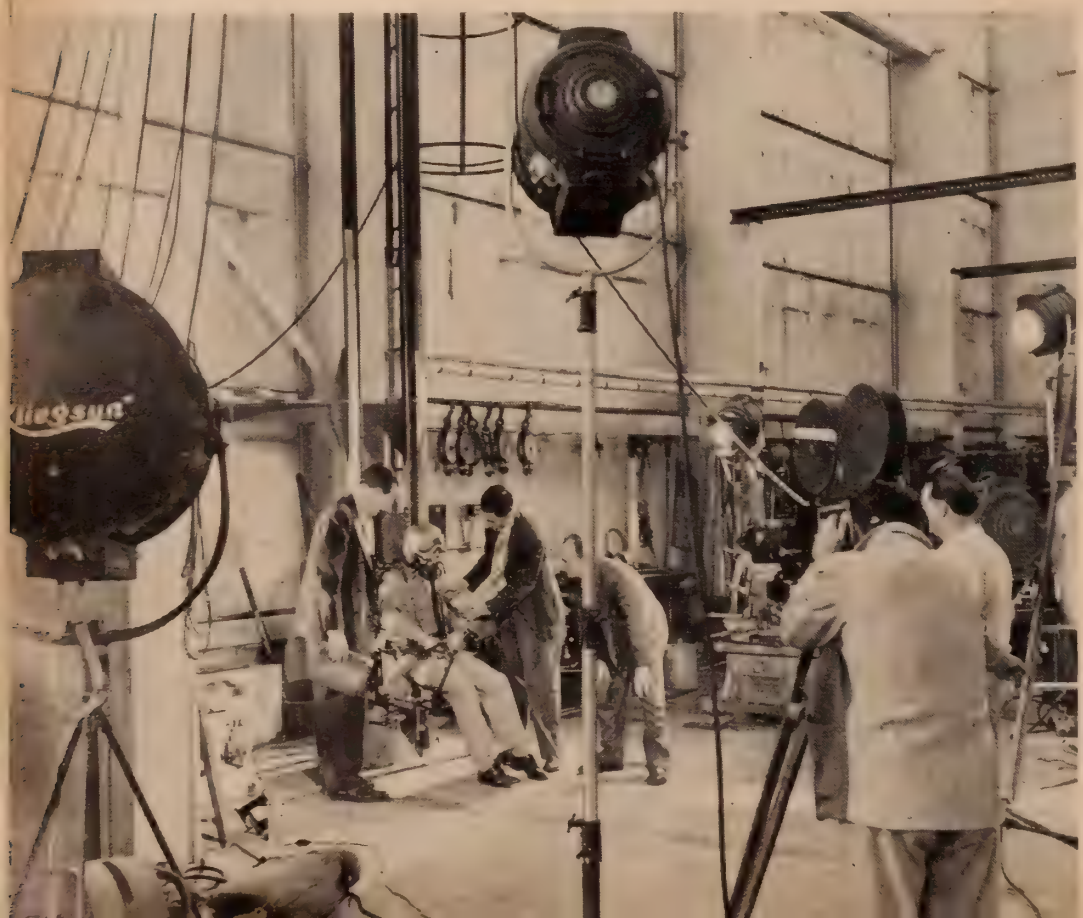




PRODUCTION CREW shoots scene for "That Men May Fly" on location at Wright-Patterson Air Base, Dayton, Ohio. This base is a research center.

Released to the Public —U.S. Government Films

AIR FORCE pilot is readied for test of new ejection seat which catapults flier out of fighter cockpit. The armed forces are still pioneering in educational films.



SECRET FILMS, and some not so secret, are rapidly being released to the general public. The Air Force, to explain more of its role to the people of the U.S., now makes available a list of more than 30 films which any cine club or other organization can borrow without charge.

The armed forces pioneered in the production of training films — a lead which educational institutions of all types are slowly beginning to follow. These films therefore are of great interest, not only for the subject matter which they cover, but also for the educational and documentary techniques displayed. The following list of films is in alphabetical order.

AAF Comes of Age (50 minutes. SFP 200). Development of Air Force from before Pearl Harbor up to and including the dropping of the atomic bombs on Japan. Illustrated with actual combat scenes.

Air Chaplain (15 minutes. SFP 234). Both the religious and other activities of the Chaplain are portrayed.

Air Power (18 minutes. SFP 228). Lowell Thomas narrates the film on the growth of air power. The film and the explanatory animation to back up Mr. Thomas' narration show how air power was a fledgling in the first World War, struggled for existence during the subsequent years and came into being and proved its ability in the last war. (Suitable for all age groups.)

Air Progress (12 minutes. SFP 246). This is a documentary film of the Air Progress Demonstration which was presented at the request of Congress. Static exhibits show progress made from the earliest to the most modern airplanes. The President witnesses an air review of the cavalcade of Air Force planes — the Thunderbolt, Mustang, Flying Fortress, Superfortress, Shooting Star, Flying Wing and the B-36 are among the airplanes shown in flight.

AAF Special Delivery (12 minutes. SFP 225). Shows varied means of delivery made by Air Force in war and peace, first atomic bombing of Japan, and the Air Force participation in the first Bikini tests.

Air Siege (20 minutes. SFP 175). Depicts the story of the 15th Air Force and the Ploesti Oil Fields raids.

Army Air Forces Pacific (15 minutes). A resume of the Air Force activity in the Pacific prior to the use of the atomic bomb.

Air Pattern Pacific (42 minutes. SFP 121). Story of the 13th Air Force, its operations against the Japs, rescues at sea, fights against malaria.

Basic Electricity (20 minutes. AF 213-A). Color training film.

Basic Electronics (17 minutes. AF 213-B). Color training film.

China Crisis (45 minutes. SFP 174). Newsreel shots made by combat camera

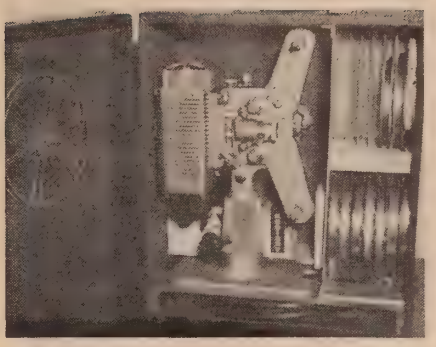
• *Continued on Page 436*



DESK LOOKS like ordinary office desk or work table when it is closed.



OPENED, IT reveals film editor, rewinds, splicer and numbered film receptacles.



PROJECTOR CASE adapted to hold 14 reels. Cord in lower compartment.

Film Editing Desk Holds All Necessary Equipment

A "flip of the wrist" and it's ready for work

By ROBERT W. TEOREY

To facilitate the use of editing equipment, an inexpensive, unfinished desk can be revamped into a combination utility desk and editing table. When the editing units are folded under the desk top, the piece of furniture may find a place in a small apartment where space is at a premium, or in the hobby room for use as a desk of all work. The rear half of this desk top turns over with all editing equipment in place ready for a session of serious editing at a moment's notice! Once the work of editing has been completed, the desk top may be folded back and all the editing equipment becomes invisible, concealed, protected, dustproof and out of the way.

The Top Is Split

To begin with, I procured an unfinished desk so that, after rebuilding, it could be stained to match the surrounding furniture. I first removed the top, which was of ¾ inch plywood fastened by wood screws. This I sawed lengthwise down the center. The front half is then replaced in its original position. The rear half of the top is fitted into its original position with a couple of dowel pins. The pins are sunk in the rear edge of the front half of the desk top. Two wood screws can be used as dowel pins. Screwed partially in the solid edge of the desk top, the screw heads are sawed off and the projecting shanks serve as the dowel pins.

A pressure clamp or ordinary hook and eye arrangement will hold the top in place.

Once the top has been altered as above, it is easy to mount the editing equipment. First, the rear section is unhooked, moved slightly back from the dowel pins, then lifted straight up and turned over, rear edge forward. This may be set in the space usually occupied by this section or laid on the front half of the desk top, depending on the position most convenient to the user.

Before fastening the editing equipment, measure the space under the top, taking cognizance of the position of the upper drawers and other factors that might prevent the replacing of the rear section of the top with all equipment fastened in place on the under side. In my case, no alterations were necessary, so I lined up the editor, rewinds and splicer and permanently fastened each piece in place.

The desk illustrated has a space of about 3½ inches between the bottom edge of the desk top and the top edges of the upper drawers. This space is ample for clearance of the rewinds at the ends. The splicer and viewer at the center of the desk presented a slight problem. The center drawer is located immediately under the desk top and with the drawer in place, it projected well into the space to be occupied by the viewer and splicer. Therefore, I sawed off this drawer so that it is only as deep as the width of the permanent top section. This drawer has sufficient room left for editing needs such as scissors, brush, and film cement, even after being cut down in size.

Measure Equipment

Before cutting lengthwise through the desk top, measure the length of your editor or viewer from front to rear, and the width of the desk to be cut. Sometimes it may be necessary to cut the top so that the rear section is wider than the front.

The rear half, when cut, should have a width equal to the viewer and the rewinds when lined up in position for proper use, with sufficient room for these components to slip into place without interference with the solid front edge of the desk top and the back of the desk.

A useful accessory is seen in the two film editing receptacles on the desk. Of heavy cardboard, these are small enough to be laid flat in one of the drawers for storage. Lengths of film cut for editing may be left in the circular containers. When a recess is taken during an editing session, the film remains safe, out of sight, and dust free.

Film Receptacles

To make one of these, a heavy piece of cardboard of the required size is procured. An expansion bit cuts the circular recesses. These are approximately two inches diameter. They serve as retainers for the cut lengths of film. A solid piece of cardboard is used for the bottom. To add depth for the width of film used, build up the edges between the bottom and top with strips of cardboard using mucilage to hold the pieces together. The outside edges of the unit may be bound with tape. Each receptacle is numbered to assist in logging the scenes contained therein for editing.

Another handy accessory is the combination projector and film storage case pictured here. It is devised from a projector case originally used for a larger projector.

The base or shelf for the projector was first cut and fitted, leaving space under it for the projector cord. The projector is set on this shelf and the available space for the film compartments then marked off. An upright of sheet aluminum, or ¼ inch plywood may be divided for the upper and lower film storage sections.

The film reel separators were made from the cardboard boxes which originally contained new film reels. The boxes were cut in half and the edges strengthened with scotch tape. These were set in place in the reel compartments with glue. More than a dozen reels can be stored in this case, ready for projecting.

THE CINE



Foil Lens Cap

If your movie-camera lens lacks a conventional protective cap, the delicate glass surface can be protected by crimping a piece of metal foil over the sunshade or the front of the lens mount. The aluminum foil sold in rolls for kitchen use is execellent; or you can use foil of the type used to wrap film and other photographic materials. Walter E. Burton, of Akron, Ohio, says metal foil is not transparent, so he usually removes the lens cap before shooting. To prod his memory, he arranges the foil so some of it will project over the viewfinder lens.

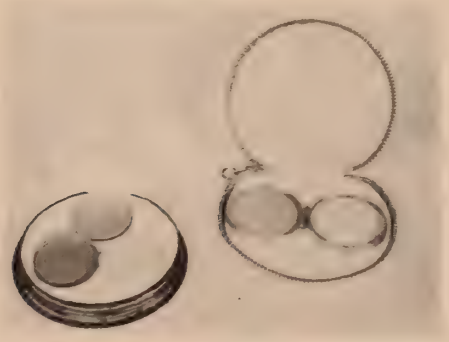
Black Leaders

Different leaders at the ends of a film reel simplify identification. A white leader at the beginning of a reel indicates the reel is rewound and ready to project. A black leader provides a better closing of film presentation. It allows time to switch off the projector lamp, and thus prevent the white light that otherwise would flash on screen when the end of the film passes through the projector.

Filter Cases

A zipper type compact can make a convenient filter case. The mirror is removed and replaced with a cardboard disc. It is not necessary to cut compartments for the filters, as the cardboard can be built up until pressure holds the filters in place when the case is closed.

The hard plastic case with screw-on top should not be used for unmounted filters, as the cover can scratch the filters as it tightens down. The metal ring around a mounted filter, however, serves as protection against abrasion.



Title Processing

When shooting titles which you are going to process yourself, it is a matter of considerable convenience to mark the point at which each title ends and another begins — unless, of course, you are going to develop the entire roll on a large rack.

Assuming that the titles are to be processed by hand in short strips, remove the lens from the camera and with any convenient sharp pointed stylus (such as a pair of dividers, a needle set in a stick, or the like) make a pronounced series of scratches on the exposed frame. Replace lens and shoot the next title. This will make it easy, when processing, to cut the film into strips of convenient length, without cutting into any actual title footage. Professional cameras have a built-in punch for this purpose, but this will serve equally well.

Simple Printed Titles

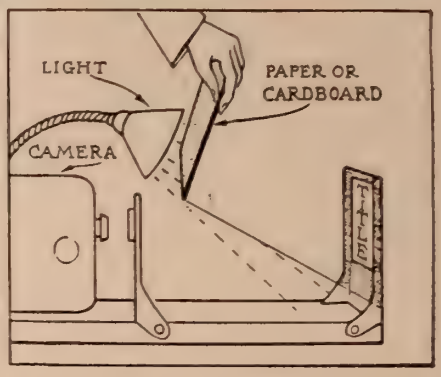
Experimenters who have a small printing press can easily produce white letters on a dark background. Get a bit of photographic printing paper for contact work (such as Velox) of the correct size. Set the printing press up in a darkened room under yellow safelight. Print the desired text on a sheet of the sensitized paper, using plenty of black ink. Now expose it to white light just long enough to fully expose the background, develop, rinse and place in regular fixing bath. After ten minutes or so, scrub the ink off with absorbent cotton, leaving the paper in the fixing bath while you do it. Then wash and dry the print as usual. If any traces of ink remain, they may be removed with gasoline or cleaning fluid.

Film Shipping Box

Offering durability and utility in safety film shipping containers is a wooden box with a reversable lid. One side provides owner's name and address permanently lettered while other side carries label for address of person to whom film is to be shipped. Lid is secured in place by four screws making it easy for container to be repeatedly used. Shipping containers of this kind are made from plywood or other lightweight material.

Title-Fade

A simple method for producing fades in home movie titles when regular fading devices are unavailable is regulation of the light source. A sheet of cardboard passed slowly before the lighting source diminishes or increases the light falling upon the title. As shown in the sketch, to make a fadeout, pass the cardboard across the light source until all light is cut off from the title. To fade in, reverse the procedure. To prevent a sharp line of demarkation between light and dark area on title, hold cardboard as close to the light as possible.



Threading Simplified

When threading up a projector in a hurry, one of the most annoying points is often the difficulty of getting the end of the film to "stay put" on the take-up reel until it has been given a few turns. Anyone who has been "all thumbs" under such circumstances might like to try an extremely simple suggestion made by Carl J. Englund, of Brooklyn, N. Y.

The end of the film is placed on the hub of the reel, and a narrow, flat strip of metal or wood (such as a spatula) is pressed over it. The reel is given a few turns, keeping the strip in position and rotating it with the reel. After several turns, pull out the strip, and the film will "stay put" without the necessity of engaging it in the slot or clip provided for that purpose.

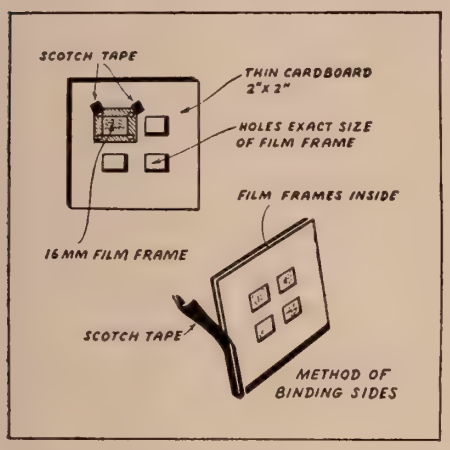


The only limitation of this method is that the openings in the flanges of the reel must extend all the way to the hub. Other types will need to be filed down slightly, so that the flat piece can be pressed against the hub.

WORKSHOP

16mm Film Slides

Owners of 2 by 2-inch projectors can create slides by mounting individual frames from movie footage. Four frames mounted in a 2″ by 2″ slide can show, in one projection, a complete 4-picture sequence of an event or action.



Four openings the size of the 16mm frames are cut in a side mask with a razor blade or sharp pen knife. The single 16mm frames are laid over the openings of the mask and secured with scotch tape. A second mask then is laid over the film frames and bound to the first, at the edges, with scotch tape.

When film is sandwiched between glass, only one mask is required.

The slides permit pictures to remain on the screen, for a longer time when scenic points of interest and other details are to be pointed out.

Splicing

Anyone who has had trouble when scraping the emulsion from a bit of film before splicing might like to try a suggestion sent in by Joseph J. Palermo, of Vicksburg, Miss. Using the regular scraper, Mr. Palermo was troubled by either getting the film base scraped too thin, or by tearing one or both sprocket holes. He obtained a typewriter eraser-brush at dime store, and cut a small piece off one end to make a flat surface. He dampens the emulsion along the end of the film, then rubs off the emulsion cleanly with the eraser.



Just one note of caution — wipe off all surplus moisture and give the film a moment to dry out thoroughly before applying cement. Even a trace of moisture will result in a splice which will soon separate.

Splicing is a skill which is easily mastered. Take a foot or two of discarded film, cut it up and splice it. Speed and proficiency will come with this exercise. Test each splice by trying to pull it apart. A good splice goes smoothly through the projector and is as strong as the original film.

Those Bright Photofloods

Many schemes have been published for burning Photofloods at below-normal brightness while lining up and focusing, in order to stretch somewhat their all-too-short life. The usual plan is to connect them in series in pairs, so that they burn at half voltage. This does accomplish the worth while purpose of extending their burning life, but it leaves one drawback — strain on the players' eyes when the lights are suddenly jumped from half voltage to full brightness.

For those in search of something smoother than this, with no eyestrain and even greater lamp life, it should not be forgotten that it is possible to rig up an outfit that will dim the lights gradually as desired, and bring them up again the same way, without the waste of current and generation of heat involved in the use of a rheostat, by using an adjustable or tapped autotransformer. These are generally available at radio and electric stores, under a variety of names, such as Variac, Varitran, Autoformer, and the like.

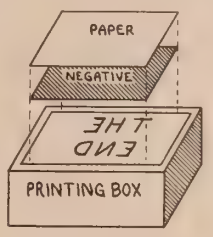
Tell the dealer how many lamps you want to burn at one time, and what type, and he will help you select one of the proper capacity. Installation is simple. Plug in the autotransformer. On the "out" side, connect an outlet box with two, three or four sockets, depending on how many lamps you want to burn.

Unlike a rheostat, this device does not heat up to any extent in operation, and there is nothing to wear out. To control voltage, simply turn the knob. For color work, an added advantage is to include a voltmeter in the set-up, so that lamps my be operated at exactly their rated voltage, regardless of fluctuations in the mains voltage. For black-and-white, where less light is needed, the life of the lamps may be materially prolonged by operating them at a little below their rated voltage.

Printing Box Titles

Anyone who has a still camera, should find much to think about in a title-making scheme suggested by Owen Wilson, of Maywood, Calif. All it involves is a printing box (or even a simple, home-made light box), some opaque, movable title letters, and a supply of suitable negatives and printing paper. The end result is a composite illustrated title with a minimum of trouble.

The letters which spell out the desired title are first laid out on the glass of the printing box, using a straightedge to line them up neatly. The lettering, of course, must be backward, with the letters turned over and reading from right to left. The desired scenic negative is laid over the letters carefully, so as not to disturb their arrangement, and then a sheet of contact printing paper.



The negative should have suitable subject matter, a condition easily met by making these background stills while the film is being shot. Exposure should be about twice normal, so that the background will be over-printed and dark enough to make the lettering stand out clearly.

In the illustration, note that the word THE is hardly legible because the background is too light, but the word END reproduces clearly on the dark background. This shows how important it is to place the title words only over dark areas where they will show up.



After the print is developed, fixed and washed, it is simply placed in the titler and filmed, with no complications at all.

Since most amateurs shoot their films in color these days, it occurs to us that Mr. Wilson's scheme could easily be adapted to color by making the combination prints, then hand-tinting them with oil or watercolors. The coloring need not be realistic or complete; just a few washes of suitable hue in the main areas will make the title blend in smoothly with color footage.

If your negatives are too large or too small for the size of title card which you use, the same scheme could be carried out in an enlarger. Put the negative in the carrier, lay the letters over it (not reversed this time), leave the cover glass off, and slide gently into the enlarger, and print as usual. Most enlargers will reduce as well as blow up a picture, and most of them have a negative carrier which would accommodate the letters.

Book Reviews

Painting With Light by John Alton, ASC. The MacMillan Company, New York City. Profusely illustrated, 191 pages, 7½x10, $6.00.

In motion pictures, where no retouching is possible, lighting is of first importance and has developed into a major art. This book, by one of the "masters of light" in the movie industry, tells in detail the secrets of that art, with nearly 300 illustrations.

Both the technical and artistic aspects of lighting are covered. He tells what lights are used and where they are placed to illuminate anything from a cathedral to a cigarette on the screen. He explains special tricks of photographing snow, ice or water, and of getting special effects such as a street at night, or the hot glare of a tropical noon. He shows in detail the surgery that light can perform on faces and demonstrates lighting for various moods—gay, sinister, glamorous or gloomy. Every type of light from the senior spot to the tiny inkie-dinky, as well as reflectors, diffusors, filters, screens, scrims and other accessories are described. It is a fascinating and useful book.

History of World Art by Upjohn, Wingert and Mahler. Oxford University Press, New York. Profusely illustrated. 6½ x 9½, 555 pages, $6.00.

Successful cinematographers and still photographers often credit their success to their art background. This book is a complete, one-volume introduction to the timeless art of all ages. It is a source of information which anyone interested in painting, architecture, and other art forms, can refer to again and again. The 654 pictures in the book are reproduced in a separate 313-page section. This constitutes in itself a pictorial history of world art. A chronological table, a glossary of art terms, a selected reading list and a complete index add greatly to the usefulness of the book for study and reference.

The organization of the book, along pedagogical lines, makes it a favored textbook for teachers of art.

The Great Pictures 1949, edited by Clifton C. Edom. Greenberg: Publisher, New York City. Cloth bound, 7¼x10½, illustrated, 128 pages, $3.50.

The 130 photographs in this volume were adjudged the best examples of pictorial journalism in the sixth annual "News Pictures of the Year" competition, jointly sponsored by the University of Missouri School of Journalism and the Encyclopaedia Britannica Book of the Year. Some 586 news photographers entered 2,464 prints for judging. Crime, violence, disaster, disgrace, despair, humor, heroism, and hope can be found in these news shots. In brief, here is a cross-section of an unforgettable year as the people, great and small, lived it.

Color Movie Making for Everybody by Canfield Cook. Whittlesey House, New York City, 5½x8¼, 351 pages, not illustrated, $3.75.

This is called a "Question and Answer Handbook" of color motion picture photography, and it answers many of the questions which the beginner raises every day. There is no attempt to theorize, but to provide simple, practical answers. There are chapters on equipment, lenses, the handling of the camera, indoor and outdoor lighting, filters, continuity, composition, trick effects, editing, titling, projecting the film, etc. The book also contains valuable tables and data on lighting, width and depth of field, scene length, and projection distance, and a helpful bibliography of magazine articles and books on special aspects of movie making.

It features the question-and-answer technique. Each chapter begins with a five or six-page introduction to its subject, followed by a series of related questions and answers.

This is the kind of book which easily pays for itself in terms of film, effort and time saved.

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- ▲ HOW IS A RANGE FINDER USED?
- ▲ WHAT ADVANTAGE IS THERE TO USING COATED LENSES?
- ▲ AT WHAT ANGLE SHOULD THE CAMERA AND LIGHTS BE USED IN MIRROR FILMING?
- ▲ HOW CAN I MAKE SPLICES THAT WILL BE SURE TO HOLD MY FILM TOGETHER?
- ▲ HOW SHOULD COLOR FILMS BE STORED AFTER EXPOSURE AND BEFORE PROCESSING?

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News Flashes

Venezuela Filmed

"I am glad to be back alive," was the first comment made by Ernest Knee, Princeton Film Center cameraman, when he arrived at the Caracas office of the studio—after three weeks in the dense jungle area of Angel Falls, Venezuela. Knee recorded the expedition that penetrated to the base of the falls, after an epic march through steaming jungles, hitherto unexplored by civilized man.

The explortaion party left Caracas on April 23 by air and established a base at an outpost airstrip, south of the Auyan-Tepuy mountain, where Angel Falls is located. From this base, the party went north through the jungle on foot and by dugout canoes. On May 12—after many hardships and adventures—they arrived at the base of the falls.

Knee brought back more than 2000 feet of 35mm black and white and 16mm color.

Angel Falls was discovered and named by a noted American flyer and explorer, Jimmy Angel, who crashed near the falls in 1937. He spent months finding his way back to civilization through the jungles, and brought out with him accounts of the wild beauty of the region, as well as evidence to support previous rumors of rich deposits of gold and precious stones.

Heretofore, Angel Falls has been approached only by air. It is believed to be the highest falls in the world, estimated to be between 3,000 and 5,000 feet in height. If the party is successful in its penetration, the Venezuelan representatives will measure it officially for the first time.

Knee, who is stationed in Caracas, is part of the motion picture unit now on location producing a series of films, documenting many aspects of Venezuelan national life.

Colored Couplers

How colored couplers help make better color photographs was described by Dr. Cyril J. Staud, director of Kodak Research Laboratories, in a speech before the Royal Photographic Society of Great Britain.

Colored couplers are chemicals which combine with other chemicals to produce a dye. In film manufacture, the colored couplers are dissolved in oily materials and dispersed as fine droplets of coupler solution through the photographic emulsion.

After the film is exposed, the silver halide in the emulsion is developed and reduced to metallic silver. At the same time the chemical used as developer combines with the colored coupler to produce a dye "at or very close to the point where the silver halide was exposed."

The result of the coupling reaction is to destroy the inherent color of the couplers, while producing the desired color in the photograph. The use of colored couplers represents an outstanding gain in the practice of color photography.

Ansco Processing

Color Research, Inc., Miami, Oklahoma, is an officially authorized Ansco color finishing and processing laboratory to process color film and produce prints from color transparencies for professional and amateur color photographers.

Kodachrome Processing Station in Texas

Eastman Kodak Company has started construction of a wholesale branch and film processing station in Dallas, Texas, to give faster service to the growing southwest. The plant will be in the northern section of Dallas at Cedar Springs Road and Manor Way. Completion is scheduled for next spring.

For users of Kodak 8mm and 16mm motion picture film, the Dallas station will process both black-and-white and Kodachrome film.

DuPont Polymer Color Film

A new color film has appeared. However, it is strictly a positive print stock, for making color prints in the professional 35mm motion picture field. It is designed to be printed from three black and white separation negatives and to be developed in color during a single passage through a slightly modified conventional developing machine.

The film consists of three emulsion layers superimposed on one side of standard cine film base. The binder for each layer is a polymer which behaves also as a dye intermediate capable of forming a dye image under the control of a developing silver image, according to the well known method of color forming development.

In the past, the emulsion layers for color forming development have contained at least three components—gelatin, silver halide, and color former. In the printing film worked out by DuPont, only two components are employed—silver halide and a water-sensitive synthetic polymer which plays the role of both gelatin and color former.

Heretofore, it has been considered that a slight solubility of the color former in water was essential in order to bring about the dye coupling reaction and that the migration of a soluble color former had to be prevented by various means.

In the new conception developed by DuPont, there are no problems of migration or solubility. The color former is as insoluble as gelatin. Water only swells it. When the polymer is swollen by processing solutions, the color forming groups, though bound up in a complex



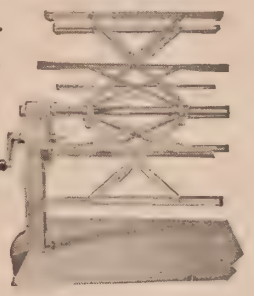
MORSE G-3
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With the Morse G-3 Daylight Developing Tank, reversal or positive motion picture film can be processed quickly and economically at home. From filming to projection is a matter of hours with this compact, efficient unit. A darkroom or changing bag is necessary only for loading the G-3 reels and placing them in the tank. Thereafter, all developing operations are performed in daylight — speedily and safely. The stainless steel film reels accommodate up to 100 feet of Double 8 m.m., 16 m.m. or 35 m.m. film — adjust to either size by a turn of the top flange.

Dry Fast with the MORSE M-30 Film Dryer



This simple, portable unit dries from 5′ to 50′ of 16 m.m. film, or its equivalent, in about 10 minutes. Centrifugal motion effectively removes all water without harming the emulsion or leaving water spots. Reel is collapsible and removable for storage or carrying. The M-30 Dryer and G-3 Developer belong in every miniature film fan's equipment.

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polymer molecule, remain highly reactive with the oxidation product of the developer.

The layer arrangement in DuPont color print stock departs from the order usually used by monopack producers. It is as follows:

Blue sensitive emulsion—magenta polymer
Red sensitive emulsion—cyan polymer
Green sensitive emulsion—yellow polymer
Support

This arrangement is permissible because the printing is done on a registration printer and any one of the three separation negatives can be directed into the appropriate layer by the proper selection of printing light. The particular arrangement above permits optimum quality in that the most important records from the standpoint of definition are placed in the top layers and the yellow, least important, is placed in the bottom layer where diffusion effects caused by printing through the two emulsion layers are least noticeable.

The layer arrangement invites the use of a dye sound track and a blue-sensitive photocell for reproducing sound. A track in magenta, which gives good response to a blue cell, can be confined to the outer layer to get the advantage of sharp definition. But since blue cells are not a part of the present theater equipment, a silver plus dye track is recommended. This can be obtained by several known methods, such as preventing the bleaching of the sound track area or by redeveloping or sulfiding the track after bleach.

The polymer film, although yielding acceptable results with separation negatives made from a color original, will give maximum quality with black and white separations made in a split beam camera or by other means capable of giving black and white originals.

Make-up Course

Classes in make-up for stage and motion pictures are being held in Los Angeles by the University of California, Extension Division, on Monday and Wednesday evenings at 813 So. Hill St.

Outdoor Theatre



Seaboard Airlines Railroad, using a battery of eight Ampro "Premier-20" 16mm. sound projectors, covers its rail network with mobile "truck theatres." The photo shows a mobile Seaboard Airlines outdoor "theatre" in use in the rail yard, bringing safety and educational films to train crews and yard gangs "on the spot."

Aid to Teachers

As an aid to instructors, Victor Animatograph Corporation is now making available a free portfolio of audio-visual information called, "Your Treasure Chest of Audio-Visual Information."

The package contains a sketch of a classroom prepared for audio-visual aids, instructions for getting the best results when showing a movie, advice on procedure for training projectionists, the outline of a course in operator instruction and specifications of a projector stand.

Visual Aids Wanted

Motion pictures and film strips on typography, printing processes and related fields of paper and ink are sought by the audio-visual aids committee of the American Association of Teachers of Journalism. Information may be sent to Carroll Coleman, School of Journalism, University of Iowa, Iowa City, Iowa.

• *Continued from Page 403*

Magic of Night

darken sky and shadows, we underexpose two or three stops. That is exactly the method used in Hollywood. The sky, of course, has to be blue. If it is grey and overcast, no filter in captivity can darken its whiteness.

To add to the illusion of night, film may be colored. Blue, for some reason, is associated with moonlight. Perhaps it is because in the early days, long before the advent of color film, when a night scene was called for, the film was run through a dying or toning solution and colored blue. This is still effective. A weak solution of household dye may be used. The film is pre-soaked in water for a few minutes to insure even action of the dye. It is a good idea to experiment first with test strips, or discarded film, keeping a careful record of exposure and timing. Toning also is effective. Prepared solutions are available at photo supply stores. These methods will be described in a future issue of HOME MOVIES.

Now for the most important detail of all—lighting. With flat lighting, the sun behind the camera, it is impossible to create any kind of night effect. Side lighting or backlighting are necessary. In the photo, page 403, for example, the "moonlight sparkle" on the water was obtained by shooting directly toward the sun, with a red filter, and underexposing three stops. The sun was high enough so it did not shine directly into the camera lens. It's as simple as it sounds.

Street scenes at night — with headlights, store windows and other illumination — provide quite another type of problem, which will be covered next month in HOME MOVIES.

WHAT'S ON YOUR MIND?

Letters

Favorite Camera Spots

Arizona, in my opinion, is the most photogenic state in the Union, with perfect weather for photography all year around. It has variety in climate, topography, architecture and people. It's going to take me many years to exhaust the camera possibilities of my home state. I suggest you have a contest to select the most photogenic areas in the U.S. for still photography, as well as cine. If so, I nominate Arizona, which no doubt will win hands down.—*H. M. Halif, Yuma, Ariz.*

• What do other readers think of Mr. Halif's suggestion for a contest? What is your favorite photographic spot?—ED.

Rose Parade

I would like to rent an 8mm color movie of the Pasadena "Tournament of Roses" Parade. I understand that several movies were made by movie clubs. If you know of anyone that would be willing to rent it for about two weeks, I would be very grateful to you. I can give the best of references: the Peoples Liberty Bank and Trust Company and The Covington Camera Shop, both of Madison and Sixth St. Covington, eKntucky. The film will be given the best of care. *—Paul R. Winchester, Post Office Department, Covington, Kentucky.*

Excise Tax

The price of Kodachrome has gone up from $4.14 to $4.22. We pay a state sales tax as well as the 25 per cent Federal excise tax. I see no reason why photographers should have to pay that excise tax on photographic equipment. If everyone would start writing letters to congressmen, maybe we could get that 25 per cent tax repealed.—*E. E. Cemergrand, Bartsville, N.C.*

Camera Data

May I suggest that, for the benefit of the amateurs who must carry on with less expensive equipment and few accessories than we would like to have, more information be given about your feature pictures, such as the speed of the film, lens, light conditions, whether taken with wide angle, telephoto, or normal lens, size of film, filter used, etc. *—Warren E. Terrell, 78 Parmenter Rd., Waltham 54, Mass.*

ADDRESS COMMUNICATIONS TO: LETTERS EDITOR, HOME MOVIES, 3923 WEST SIXTH ST., LOS ANGELES 5, CALIF.

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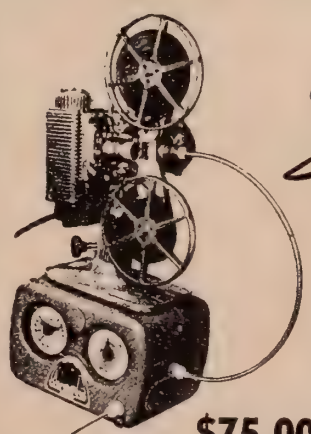
No lens like this has ever been made before! Elgeet's new 13mm f:1.5 Wide Angle Lens for 16mm movie cameras has the *shortest focal length* of any wide angle lens—nearly *three times the speed* of any other American-made lens. It covers *four times the area* of a standard 1" lens . . . lets you take group pictures at close-up range . . . room scenes without panning the camera. Even in poorly-lighted interiors, its ultra-fast speed *gets the picture* . . . gives you clearer, sharper wide angle shots than ever before possible!

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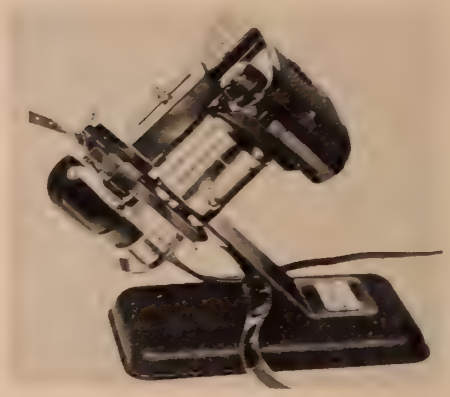
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Product News

Enlarging Camera



The Federal Enlarging Camera features a magnifying viewer, built-in illumination, a locking device which holds the selected frame in position, an eyepiece which adjusts to individual visual requirements, a high quality fixed-focus lens, shutter and sturdy base. Made in two models—8A for 8mm or 16A for 16mm—$19.95 complete, including Federal excise tax. Uses 127 roll film, black and white or Kodacolor.

Wide Angle Lens

One of the fastest wide angle lenses in the world, developed for 16mm movie cameras by Elgeet Optical Company, Inc., Rochester, N. Y., is the Elgeet 13mm, f/1.5. As described by the manufacturer, it is designed for close-up group scenes, room interiors, panoramas, and for wide-angle shots without special lighting even in dimly-lighted interiors and on cloudy days.

The lens consists of seven optical elements, hard-coated to cut down internal reflection and increase light transmission. The hood is fitted with a filter retaining ring that accommodates a Series VI filter. An engraved depth of focus scale shows the range over which the lens is in focus at various diaphragm openings. Click stops on the diaphragm permit accurate settings. Available to fit all 16mm movie cameras, the price is $88.95, including tax.

Speed Crank

With the Christ Speed Crank ($15), replacing a standard winding key, it is claimed that camera can be fully wound in three or four seconds. A ball lock



which holds key in either winding or collapsed position. The crank also can be used on the Bell and Howell 70DF or the 35mm.

Foto-Rule

The Foto-Rule ($3) is a steel measuring tape which screws into the tripod recess of a still or movie camera for use with close-ups. On one side of the case, a dial gives camera settings and object distances for various supplement-



ary lenses. While the Foto-Rule screws into the tripod aperture of the camera, it does not eliminate the tripod use, for a similar recess in the rule permits employing the tripod. It also aids in centering the object.

Pocket Splicer

Kin-O-Lux precision splicer takes 8mm or 16mm film. "Pocket" size, it can be carried in the vest pocket like a package of cigarettes. It trims and splices in one operation.

Packaged in a plastic box which contains a vial of the new type of film binder, Kin-O-Stik cement, which has no acetate filler. The applicator is designed to give just the right amount of liquid necessary for the binding operation. Price $3.75.

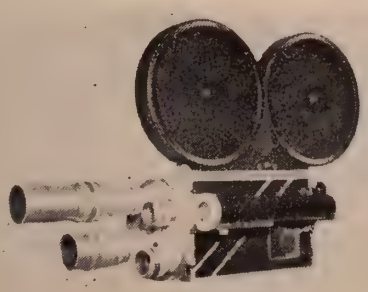
Weston's Washington Office

The Weston Electrical Corporation of Newark, and its subsidiary, the C. J. Tagliabue Corp. (N. J.), district sales office, 6230 3rd Street, N. W. Washington, D. C.

Film Speed Chart

An ASA Exposure Index Chart, listing most types and makes of film, is now in the hands of photographic dealers for free distribution. The chart was prepared by G-M Laboratories, Inc., makers of Skan exposure meters.

400 Foot Magazine



Arthur H. Hart (designer of the Hart 4-lens turret) has adapted a 400-foot film magazine for use on the Cine Special and other cameras. He has designed and constructed special accessories for many cameras of various types, and made custom-built parts on request.

Projector Stand

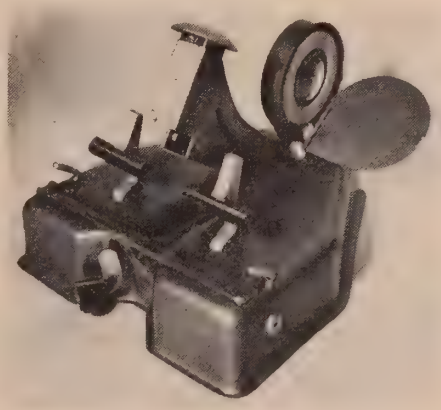
Able to sustain a weight of over 200 lbs. and weighing only about nine pounds, the "Stanrite Projector Stand," $12.95, is produced by Testrite Instrument Co.

Tape Splicer

An automatic splicer for editing magnetic tape used in sound recording, developed by the Elken Mfg. Co., will sell for "under $40."

Cutting and patching magnetic tape is accomplished in ten seconds, compared to the one to five minutes required to do the job by hand. The tape is laid in a groove in the Elken splicer. It is angularly cut to an accuracy of several thousandths of an inch, by a spring-loaded blade under a thumb-pressure trigger knob. A second operation issues the proper amount of cellulose tape which joins the butted ends and trims the excess binder.

The splice passes over soundheads without click or audible evidence of the patch.



The developers of the splicer are two Hollywood music men who are prominent in radio and motion picture circles. They are Eliot Daniel, composer of the Walt Disney song hits "Lavender Blue" and "Blue Shadows on the Trail" and Ken Darby, leader of the singing group "The King's Men" on the Fibber McGee and Molly radio program.

Both are home workshop addicts, and developed the original model in their spare time. The original model was assembled from pieces of a toy Erector set, parts of a dismantled cigarette lighter and components from an ordinary paper stapler.

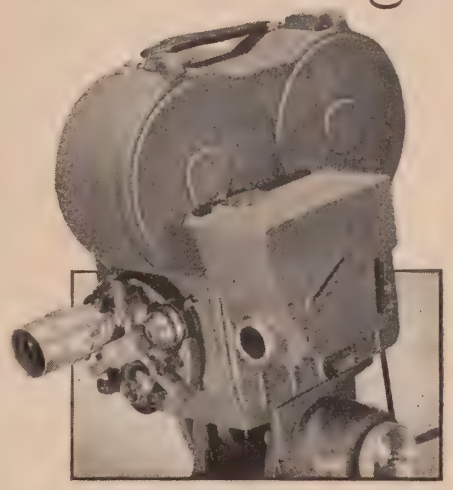
CinKlox Camera

The 16mm CinKlox Model 3-S features, 1) a new, permanent-type pressure plate, 2) a new governor, and 3) an improved mechanism for quieter operation. New price is $69.75.

Visual Education

The Da-Lite Screen Co. has reprinted "Designs for Visual Education," a picture portfolio of model classrooms for audio-visual learning. Da-Lite Screen Co., 2715 N. Pulaski Rd., Chicago 39, Illinois.

Announcing!



... the amazing 1950 Model Auricon 16 mm sound-on-film Recording Equipment. Your money back if it does not provide you with crystal-clear 16 mm Talking-Pictures!

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- ★ *RCA Licensed.*
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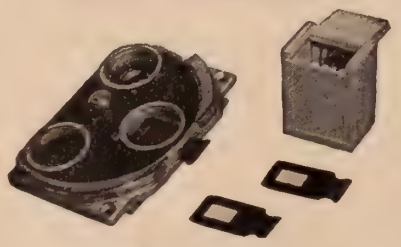
We apologize for the typographical error in last month's Home Movies in Fotoshop's MOVIE FILM advertisement. Proper listing should read:

SUPER X
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Good Quality

		EACH	6 or more
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Los Angeles 34, Calif.

We will be closed for vacation July 15 to Aug. 1.

Telephoto for 8 mm

Simplicity in an accessory lens is available in the fixed focus 1½" f/3.5 Cine Raptar telephoto lens of the Wollensak Optical Co.

It is for 8mm cameras only. At *full* aperture, it brings into sharp focus all objects from 25 feet to infinity. As the diaphragm is stopped down the depth of field increases, i.e., at f/8 objects from 16 feet to infinity become in sharp focus. The lens has a depth of field scale engraved on the barrel which automatically shows the range of focus at various stops.

Supplied with click stops and spread diaphragm markings, the lens is mounted in a chrome finish barrel. Price (Wocoted) $27.50, tax $4.58.

Wide Angle Lens

The Wollensak Optical Company 9mm f/2.5 Cine Raptar Wide Angle Lens for 8mm camera, in fixed focus mount contains seven elements. It is coated, and fully corrected for use with color film or black and white.

Developed to fill the gap between the 13mm Raptar and the Wide-Angle Attachment (6.5mm effective), the new 9mm has a 27.3 degrees horizontal angle of view.

Designed to be used on either single lens or turret lens cameras, sufficient clearance is allowed to permit a turret to turn freely. Price (Wocoted) $37.50, tax $6.25.

Compensating Viewfinder

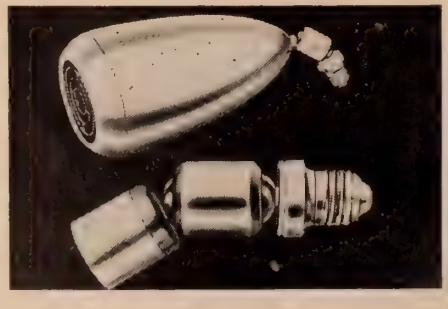
For the Cine Raptar 9mm wide angle lens, auxiliary viewfinders to fit various cameras are: for Revere 99 Camera, $3.50; Revere 88, $3.00; Revere 60 and 70, $3.00; DeJur, $3.50—all plus tax. Filters for the Raptar Wide Angle 9mm, all colors, are $3.50, except type A, for use with Kodachrome, $4.00 plus tax.

Recording Tape Splicer

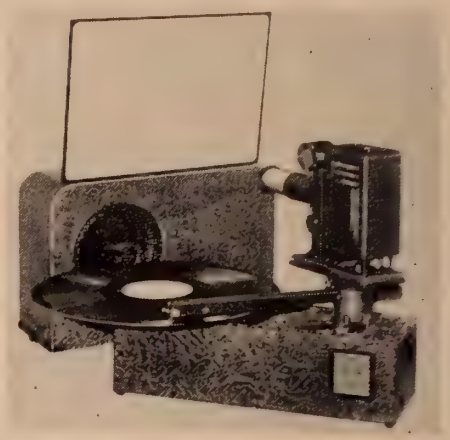
Designed for splicing ¼-in. magnetic recording tape, the MT-1 Presto-Splicer performs the operation automatically through the mediums of electrically controlled heat and precise pressure, which produces a plastic weld without affecting the tape thickness. The manufacturer states that the properties of the tape are not affected in any way by the splice. Price $65, F.O.B. New York.

Swivel Socket

Swivelite, a swivel socket, accommodates any medium base light bulb or reflector lamp. It is available as a basic screw-in socket, or with additional 6-in. and 12-in. extension lengths. Amplex color filters to fit these units are available in 17 colors.



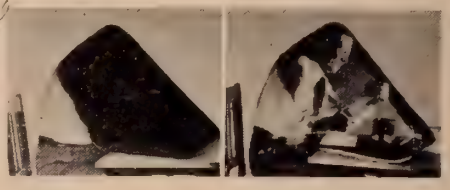
Sound Slide Projector



Easy handling, lighter weight and greater power are features claimed for the "Bell Boy" Projector. It includes a S.V.E. model G 300 watt Projector, 33⅓ RPM turntable, 8 watt high fidelity amplifier and desk top screen.

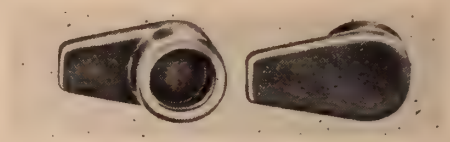
Movie-Mite Corp., $174.50.

Portable Dark Room



The "Bendick Portable Dark Room" ($15), folds up smaller than a raincoat, and weighs 3½ lbs., and includes a "removable cooling system." Camera Specialty Co.

Bottle Cap



Twist-O'Seal (29c), a replacement cap for beverages, can be used to cap photo chemicals. It does not add to bottle height, resists corrosion, and its polished top permits easy labeling.

U. S. Films

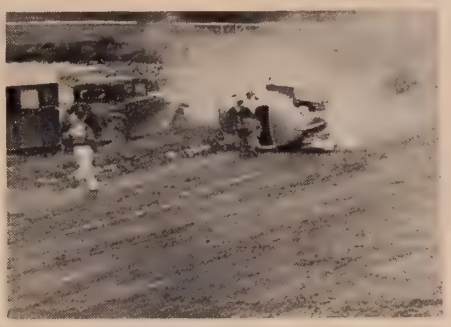
"U.S. Government Films for School and Industry" is a catalog listing and describing almost 2,000 motion pictures and film strips of the U.S. Government. It includes not only the training films of the U.S. Office of Education, but films of 12 other government agencies.

Copies may be obtained without charge from either the Office of Education, Federal Security Agency, Washington 25, D.C., or from Castle Films, 1445 Park Avenue, New York 29, N.Y.

Film Releases

NEW 8MM AND 16MM SILENT AND SOUND COMMERCIAL RELEASES





Sing a Song of Friendship, a two reel "community sing" film, features songs stressing world friendship. Irving Caesar, composer of the lyrics, is known for his hit tunes, which include "Tea for Two" and "Swanee." In 16mm sound only—black and white, $25 per reel; color, $86 per reel.

Arts and Crafts. A list of 40 selected 16mm sound films on the arts and crafts, available for rental or sale, has been prepared by D. D. Livingstone, 220 Clinton St., New York 2.

Out of the Night. Documentary 16mm sound film produced by Cavalcade Productions, and filmed in color on Chicago's "Skid Row." The film, released by Ideal Pictures, points out the influence of Missions and the Church through its story of the rehabilitation of a young man.

Carlsbad Caverns. Pictorial. World in Color Productions, Elmira, N.Y. A short of the interior of these famous caverns. 8mm Kodachrome, 50 ft., $7.50; 16mm Kodachrome, 100 ft., $14.75. Silent only. Available in black and white.

United World Films. Major features released in 16mm sound through United World include *"A Double Life,"* with Ronald Colman; Charles Dickens' *"Nicholas Nickleby"; "The Upturned Glass"* and *"The Magic Bow."*



A Gentleman After Dark, 8 reels, 16mm, an Edward Small production, released by Commonwealth Pictures, stars Brian Donlevy, Miriam Hopkins, and Preston Foster. Thrills and adventure prevail as 'Gentleman Harry' risks everything for his daughter's happiness.

Thrills on Wheels, a sport movie released by Castle Films, shows about everything a daring rider or driver can think of doing for breath-taking thrills. There is motorcycle racing, stock autos and racing cars in hair-raising contests on dangerous dirt tracks, and stunt experts risking their necks in the transfer of a man from a speeding auto to a plane in flight. Available at photo dealers in two 8mm editions and three 16mm editions including sound.

Fashion Report. Public relations. 16mm, color, 17 minutes. Motion Picture Section, Bates Fabrics, Inc., 80 Worth St., New York City. Available free on request, the story is a fashion writer's report on the home sewing boom. It covers scenes of production, merchandising and backstage sequences of photography for advertising.

Messenger of Peace. Religious. 16mm and 35mm. Produced by Astor Pictures Corp., and released by Lutheran Laymen's League, St. Louis, the film features John Beal, William Bakewell, Peter Guilfoyle, Wm. Gould.

Medical Films. A large group of 16mm instructional films in the fields of psychology, psychiatry, physiology and related fields are available from the Audio-Visual Aids library of the Pennsylvania State College, State College, Penn. This non-profit service catalogs the films in the College in the Bulletin, Vol. 43, No. 7, Feb. 18, 1949.

American History series. Five two-reel features in 16mm sound, released by Post Pictures. Running time of each two-reel feature approximately 18 minutes. The titles are "Our Declaration of Independence," "Our Constitution," "Our Bill of Rights," "Our Louisiana Purchase" and "Our Monroe Doctrine"; each, $90.00.

Ritmo Folklorico Venezolano, native folk-dancing in Venezuela, 16mm sound on color. Princeton Film Center. Running time, 15 minutes. Addition of an English commentary is under consideration.

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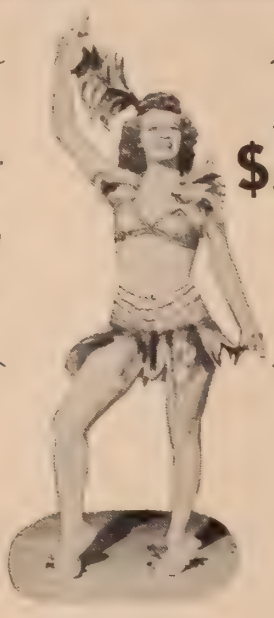
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CINE CLUB NEWS

WHAT KIND of information should we send to the Home Movies Club Column?"

This question often is asked by club publicity directors. The answer is simplicity itself: send in the kind of news that you like to read about *other* clubs.

News within clubs is well-handled by club bulletins. Where these bulletins leave off, HOME MOVIES MAGAZINE comes in to bring news to other cine clubs.

New ideas, programs, suggestions, activities and production ventures always are of interest. If your club has found a way to make meetings more entertaining, you can be sure other clubs will be interested in hearing about your plans and ideas.

A special "trick" shot was set up by the production crew of the Cincinnatti Movie Club for the instruction of the members. A special preview of the club project picture, "Deed to Happiness," also was shown.

A meeting of the *New York City* 8mm Motion Picture Club was devoted to the showing by members, of the first reel of film each had taken.

The Victorian Amateur Cine Society of *Melbourne,* Australia, is conducting a ten-lecture instructional course on movie making. Lecturers include Dr. N. B. Lewis of the Kodak Laboratories.

"Desert Holiday," by Eugenia Elliott, won first award at Ladies Night, the annual contest of the *Los Angeles* 8mm Club.

Dorothy Sperka, of St. Louis, showed her film "Hollywood Holiday" to the Southwest 8mm Club of *Los Angeles.*

Newly elected officers of the Amateur Motion Picture Society of *Albany,* N. Y., are: Helen C. Welsh, Dorothy Best, Mary Robilatto, and James P. Foley.

The *Michigan* Council of Amateur Movie Clubs held their annual convention in *Grand Rapids.* Approximately 200 delegates and members of movie club in *Grand Rapids, Kalamazoo, Long Lake, Muskegon, Holland* and *Bay City* attended. Officers elected are John Folkema, Grand Rapids Amateur Movie Club; Milburn Bergeon, Long Lake Amateur Movie Club; Kobe G. Vander Molen, Kalamazoo Movie Club; Mrs. Howard Yost, Grand Rapids Amateur Movie Club, and Stanley Stevens, Kalamazoo Movie Club.

Richmond, Calif. Movie Camera Club saw a demonstration of the use of the CC13 and Polaroid filters, presented by member George Bennett.

"Storm Due," by Francis J. Barrett, featuring Eleanor Potterud and Leslie Green, was shown at the *Seattle* AmateurMovie Club. Miss Potterud was recently chosen "Miss Seattle," winning a trip to Hollywood and other prizes.

At the twelfth birthday celebration of



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the La Casa Movie Club, *Alhambra,* Calif., 20 members exhibited 50 and 100 foot reels of various subjects, in 8mm and 16mm.

The Visual Education Department of the University of Minnesota judged the contest of the *Minneapolis* Cine Club. Prizes were awarded as follows:—

First, Dr. Cyrus Hansen, "Thyroidectomy," 16mm. Second, Elmer Albinson, "Seminole Indians," 16mm. Third, Paul Frantzich, "Quack, Quack," 8mm. Fourth, Monroe Killy, "Chippewa Handicraft," 16mm. Fifth, Stephen Boyles, "Westward Ho, 8mm. Sixth, C. V. Egekvist and R. J. Kleinman, "Some Crust," 8mm. Seventh, Howard Field, "Branding Time," 16mm.

The August meeting of the *Los Angeles* Cinema Club will feature a dealer's exhibit of the latest in photographic equipment.

"A Day at the Zoo," an 800 foot, 16mm Kodachrome, was shown to the *New York* Cine Club of the Deaf, by Walter Bergman of Mt. Vernon, New York.

Four prize winning pictures from the uncut film contest of Westwood Movie Club, *San Francisco,* were shown at the *Long Beach,* Calif. Cinema Club.

Bell Camera Club, *Denver,* saw a demonstration for the making of 8mm titles which included setting up the cameras, taking the pictures, and processing the film.

Two Colorado State Highway Department Films were shown to the *Denver* Photographic Society. The films, sound on color, showed the spectacular story of snow removal from mountain roads, and engineering feats in road building.

The *Los Angeles* Cinema Club heard a talk, "Indoor Lighting for Color," by Charles Rosher, ASC.

Award winners in the semi-annual movie contest of the *North Hollywood* Valley 8mm Club are First, Barbara Potter with "The Raggedy Man"; Verona and John C. Fitchner with "Christmas Blues"; Neva and Walter Bourgeotte with "Will Power." Judges included Andy Castle of Castle's Hollywood.

Future projects of the Peninsula Movie Makers of *San Mateo,* Calif., include the filming of the city of San Mateo and a dramatic feature.

The April contest winner of the *Washington, D.C.,* Society of Amateur Cinematographers was Clarence Lahde, with "Washington, City of Stately Beauty."

A Kodachrome, "The Tournament of Roses Parade," by Charles Ross, was shown at the *Brooklyn* Amateur Cine Club.

Several national prize-winning films, produced by Messrs. George Mesaros, Walter Bergmann, Leo J. Heffernan and Joseph J. Harley, of the Metropolitan Motion Picture Society of *New York,* were shown to members of the Amateur Motion Picture Society of *Albany, N.Y.,* at the final meeting of the year.

• *Continued from Page 408*

How to Win

babies, soft words and toys are often all the props necessary. With older children, ideal props are pets, flowers and outdoor settings where they feel at home and relaxed, and can play naturally.

With older children, it is nice to shoot for symbolism rather than expressions alone. For instance, a little boy on his way to school with his books, and a pencil in his mouth—wondering what all this education will lead to. Or a youngster struggling painfully through a violin lesson.

In this way you increase the viewers' interest by telling a story instead of contenting yourself with, "Look how cute Johnny is." Everyone loves children, but they also like story-telling pictures better than record shots.

The fundamental rules for making prize-winning pictures of children are simple. Know your equipment so well you can forget about its operation. Make sure you and your subject have fun during the picture session. Keep your subject as unconscious of the camera as possible. And try to make pictures that say something interesting to everybody, whether they know the youngster or not.

Animals

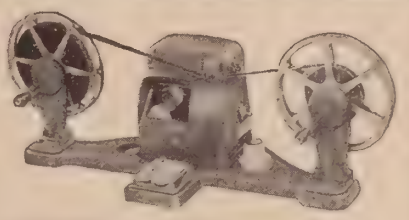
By Bert Clark Thayer

If "patience is a virtue," it is a precious virtue in photographing animals. Many animals seem to know they are being photographed and act for you, but good pictures of domestic animals and birds are the happy results of plan and accident, as most successful photographers of them will tell you.

Choose a background with lines that help your composition. Arouse the alertness of expression which gives pictures the all-important quality of aliveness.

Throw away the bad footage even if it means a whole reel. No one always can get the best picture the first time. Know where you made the mistakes, profiit by them and do the job over. Perhaps, if you made the unsatisfactory

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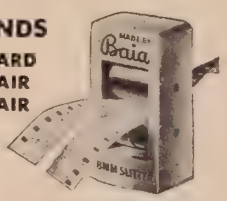
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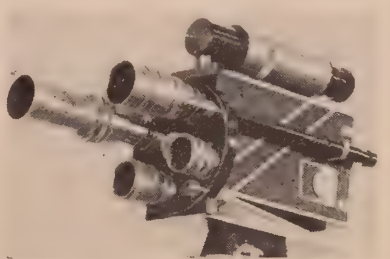
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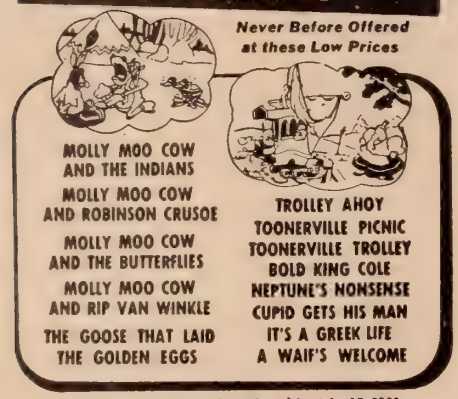
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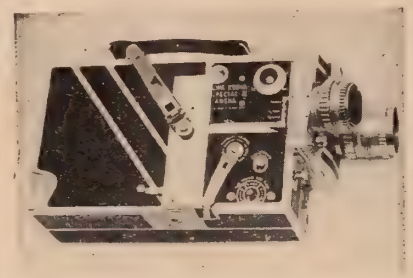
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ones in the morning, you'd find afternoon light better. Avoid, by all means, noonday sun.

While originally a photographic illustrator, about fifteen years ago I began photographing horses professionally and exclusively. This led to the publication of a number of books including "Westward Whoa," "August in Saratoga," and others. While horse photography is now my living, it is still my hobby. Perhaps this is important, for anything you have fun doing is very likely to be done well. If you don't enjoy working with animals, your chances for success in photographing them are small indeed.

Pictorial and Scenic

By Georgia Engelhard

Any work of art—and a pictorial photograph is a work of art, just as truly as a symphony, a poem or a painting—has a dominant mood. Consider what you feel about the subject you are going to portray: do you wish to impart a feeling of light and gaiety, or of gloom and sadness? Do you wish to express motion, or peace and quietude? Do you wish to impart a feeling of arid, burning heat, or of biting, bitter cold? Mood can be created not only by composition and justaposition of tonal values, but also by selecting the right time of day, the right lighting, and the right action.

Occasionally you may have to work quickly, as in my case, when I was making a photograph which is now a Graflex ad. To capture a Trail Ride cavalcade against a mountain background I had to shoot at high speed without the aid of tripod or time for composition. But the resulting photograph was not just a "lucky break," as I had scouted out the location weeks before, had predetermined camera angle, position and lighting to get the cavalcade's progress across broad open meadows. Certainly, if you are not pressed for time, it is far better to use a tripod to insure maximum steadiness, and to study composition, but also be prepared to shoot rapidly.

It is not so much what you photograph as how you photograph it.

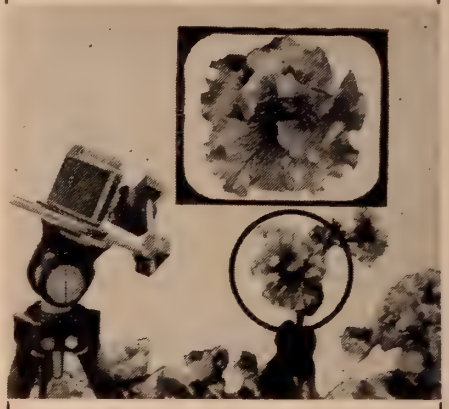
These suggestions, tips and ideas all are from photographers who use still cameras. Seeing their work, one is amazed at the amount of drama, character and—yes, action—captured on little 10-inch strips of paper. What if they had home movie screens, several feet wide to conjure with, and not single, static images, but also the miracle of movement? Movie filmers can gain a lot from watching the work of these still photographers.

• *Continued from Page 422*

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against on-rushing Japs during spring and summer campaigns of 1944.

D-Day Minus One (20 minutes. SFP 158). Story of paratroops and glider crews who went into France ahead of main invasion forces and spearheaded the attack.

Dividends for the Future (18 minutes. SFP 231). Shows benefits derived by public through development of civilian by-products of the Air Force Research and Development program. Examples of GCA, electric blankets, fabrics, precision cameras, etc. Human family touch used to tell this story of industrial cooperation with the Air Force. "Dividends" are improvements in peacetime living.

Do You Know What the Army Air Force Is? (8 minutes. SFP 115). Musical short subject which points up idea that the Air Force belongs to all people and is composed of all the people of America. Features Air Force male chorus. Musical arrangement by David Rose.

Fight for the Sky (20 minutes. SFP 157-A). Illustrates use of fighter aircraft in clearing the sky of the Luftwaffe and clearing the roads, railroads and waterways for oncoming Allied Ground forces.

Know Your Air Force Better (15 minutes. SFP 242). A family watching a television program at home take the suggestion offered by an animated figure to visit their nearest Air Force base on Air Force Day. While at a typical installation, they see all kinds of demonstrations and types of airplanes. However, the film and narrator take the audience to other localities where more spectacular demonstrations have taken place. The film will do for you what a visit to an Air Force base on Air Force Day will do—getting a better understanding of the Air Force.

New Wings for Peace (10 minutes). The wings that were put away after the war have to find new young men to wear them. Some of the jets of the Air Force are shown and how a young man with a two-year college background goes to Randolph Air Force Base and how he progresses through advanced training and finally to graduation.

Operations Vittles (15 minutes. SFP 240). This subject on the Berlin airlift is a reflection of the achievement in supplying blockaded Berlin by air. The supplies are shown being loaded and delivered to Berliners under good and bad weather conditions. Also the children of Berlin are shown playing airlift and eagerly await the candy dropped by handkerchief parachutes in "Operation Little Vittles."

Paracutin (15 minutes. SEP 232). The famous Mexican volcano of the title's name is shown in all its frightening glory. The Air Force is shown participating in research and how the helicopter was used to carry the scientist to other-



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Perishable Rush (20 minutes. SFP 215). How Air Force evacuates and flys wounded men from Pacific to their hometowns and to hospitals in the U.S.A.

Reconnaissance Pilot (26 minutes. SFP 125). A dramatic story showing a fighter pilot ordered into reconnaissance work in the Pacific. Shows his resentment of his job, and later realization of the valuable part his work plays in helping win the war.

Road Show (10 minutes. SFP 244). This subject tells the story of the Exhibit Unit from the Air Materiel Command which goes by truck convoy to all parts of the country to show examples of the *Air Age.*

Sustained Operations (10 minutes). A B-29 squadron arrives at Okinawa to go on maneuvers. Phases of training and carrying out missions are shown. The big Superfortress that blasted the Japanese homeland returns to the Pacific area on a peacetime practice mission.

The Memphis Belle (42 minutes. SFP 114). The story of a flying fortress.

Target for Today (93 minutes. SFP 189 and/or TF 1-3384). Depicts effectiveness of strategic bombing upon German industrial empire and how Luftwaffe was forced to withdraw from offensive action.

Target Invisible (8 minutes. SFP 199). Illustrates use of radar scope on a dramatized mission over Japan.

Target Tokyo (20 minutes. SFP 153). Follows B-29 crew from its early training in Grand Island, Nebraska, through a mission to Tokyo.

That Men May Fly (28 minutes. SFP 236). This subject is based on the activities of the Office of the Air Surgeon and shows the work being accomplished at both the School of Aviation Medicine and the Aero Medical Laboratory. The various phases of study at the school are graphically depicted and examples of the research and development of the Aero Medical Laboratory are excitingly told.

Conditions under which films are loaned

Air Force films will be loaned for specific screening dates for a period not to exceed two weeks, provided that:

1. No admission fee of any sort is charged for viewing films.
2. No reproduction of the film in whole or in part is made.
3. Film is shown only to the group and for the purpose indicated.
4. Suitable projection equipment and the services of a competent motion picture operator are provided by the borrower, and the Air Force is not called upon to furnish these facilities.
5. Borrower will reimburse the Government for such damage to the film, while in his possession, as may necessitate the replacement of the print or any part thereof.

• *Continued on Next Page*



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For a complete index of all U. S. government films available for public use, see "Guide to U. S. Government Motion Pictures." This index is obtainable from the Supt. of Documents, U. S. Govt. Printing Office, Washington 25, D. C., price 40 cents (no stamps). Motion picture titles and brief descriptions are listed according to subject. Directions are provided for ordering films.

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Request for loan of the above motion pictures should be addressed to the Public Information Officer of the Air Materiel Area Headquarters nearest you.

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● 8-16MM. FILMS. Sound, silent, Features, Westerns, Comedies, etc. Sales, low cost rentals. Catalog 10c. WARRINGTON FILMS, 1418 Knecht Ave., Halethorpe 27, Maryland.

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● LATEST releases Castle Official Pictorial 8-16mm. silent, sound films. Sales, rentals, exchanges. Catalogue listing over 3000 films, accessories, etc., 2-3c stamps. REED, 7508 Third Ave., Brooklyn, N. Y.

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● "LADY EVE" GLAMOUR—EXCLUSIVE MOVIES. Projectors, Screens, Viewers, Strip-Films. Free catalog. HOME PIX, 1674 Broadway, New York 19, N. Y.

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FILMS FOR RENT OR SALE

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● UNUSUAL 8-16mm FILM SUBJECTS. Kodachrome projection length sample, "Allure," $1.00. "Strip-Polka," 100-ft. 16mm sound, $6.50. Art slides in color, sample, 50c, 5 for $2.00. Films exchanged. Bargains! Big catalog, 25c, refunded first order. NATIONAL FILM SUPPLY, Broadway Station (E), Toledo 9, Ohio

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● SUMMER SALE—16MM FEATURES
Want a real buy in 16MM SOUND FILMS? Take advantage of the I.C.S. 1949 Summer Sale of 16mm sound films—travel, nature study, musical subjects; also comedies, cartoons, novelties, etc. Send for our giant list "A" today stating machine you own (make and model).
INSTITUTIONAL CINEMA SERVICE, INC.
1560-H1 Broadway, New York 10, N.Y.

● 16MM used sound feature, sell cheap. MARS, 5453 W. Belmont Ave., Chicago 41, Illinois.

● TERRIFIC pin-up photos of gorgeous artist's models, pocket size, samples 25s, set $1.50. PHOTO SPECIALTIES, 990 Frelinghysen Ave., Newark, N.J.

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● GUARANTEED fresh F-A-S-T Pan Film, $1.65; 25' (8-8mm) daylight color, $4.10; 25' 8mm. color base, $2.25; 100' 16mm. outdoor anti-halo, $3.45. Free machine processing! MK PHOTO, 451 Continental, Detroit 14, Michigan.

● PANCHROMATIC Reversible 16mm. Surplus Film. Not negative stock. Sealed Government cans of 30-50' cores Eastman black base Weston 24 film, $5.00 postpaid. Film base and perforations guaranteed perfect. Photographically film is not 100% perfect due to age (Exp. October, 1943). Processing available at our plant.
FILMCRAFT, 47th & Holly, Kansas City, Mo.

● BOLEX 8mm. owners attention! 100 ft. rolls Ansco-color double 8mm. $11.95! (Processing $2.00 at our plant.) Other ESO-S 100 ft. double 8mm. films; DELUXE SEPIA, $6.00, SUPREME X $5.50, both processed without additional charge. FILMCRAFT, 47th and Holly, Kansas City 2, Missouri.

● BETTER MOVIE CAMERA FILM at Lower Prices. 16mm. Reversible outdoor film 100 ft. $2.50, 25 ft. double 8mm. $1.50. Free same day processing included. Write for free catalog. BETTER FILMS, 742 New Lots Avenue, Brooklyn 7, New York. DEPT. H.M.

● SPECIAL during July, August, and September only. 100' 16mm B&W semi-ortho $1.50 on daylight loading spools. Also semi-ortho 100' dbl. 8mm, $2.00. Processing not included. Processing prices July, Aug., Sept. only $1.00 for 100'. All others will be welcome. RICHTERS, 1715 N. Mariposa Avenue, Hollywood 27, Calif.

● DOUBLE 8mm Weston 12, anti-halo film, three rolls double 8mm, $3.45; six rolls single 8mm for Univex, $4.60. Fresh-dated! Processing free! FILMCRAFT, 47th and Holly, Kansas City 2, Missouri.

● GUARANTEED fresh 400' 16mm positive bulk film, $4.50 postpaid! New 100' camera spools with cans, 25c per set. FILMCRAFT, 47th and Holly, Kansas City 2, Missouri.

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● WANTED—Used equipment. Bargain list on request. PETERS, 41-B South 4th St., Allentown, Pa.

● LABORATORY Projection Reels, 8mm. We pay (in trade) 4c for 50' and 2½c for 30' reels and refund postage! Ask for our DeLuxe 40 page 1949 Catalog! ESO-S, 47th & Holly, Kansas City 2, Mo.

● BOOKER WANTED. Large New York 16mm Film Rental Library desires the services of an experienced Booker. Permanent. Salary to start, $45.00. INSTITUTIONAL CINEMA SERVICE, 1560 Broadway, Rm. 811, N. Y.

● WANTED. We'll pay hard cash for silent or sound, 8mm or 16mm, new or used movie film. Write and tell us what films you have, and how much you want for them. CAMERA SHOP, 760 Broad St., Povidence, R. I.

● WANTED—Used 16mm. sound FEATURES in good condition. Give title, condition and price desired. Will purchase complete private sound film libraries. What have you to offer? TED KRUGER, 3145 N. Broad St., Phila., Penna.

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● TIRED of your films? Swap them! No cash charge. Send for our swap plan. HARVEY R. IRIS, Box 539, Brockton, Mass.

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● EXCHANGE your films for something new 8-16-sound, send your 2 reels and $1.00. Films shipped postpaid immediately. TIMMERS 106 Franklin Street, Elizabeth, New Jersey.

TITLES & SUPPLIES

● TITLE MAKING, free booklet.
WESTWOOD CINE SHOP
635 Victoria Street, San Francisco, California.

● TITLES TO ORDER—8 and 16mm. Write for FREE samples. FILMCRAFT LABORATORIES, 1915 E. Harding Way, Stockton, Calif.

● ONLY $1.00 brings assortment of beautiful 8mm or 16mm titles. Finest professional quality in three dimensional photography. Unsurpassed for quality and price. FREE LIST of complete title stock with order. MORNINGSIDE TITLE SERVICE, Box 526, Dept. H, Minneapolis, Minn.

LABORATORY SERVICES

● TWO enlargements and negative from your movie film. Send frames and one dollar. CURIOPHOTO, 1187 Jerome Ave., New York 52, N. Y.

● FOREIGN-make color and b&w. 16mm., 8mm., and 9½ mm. films processed. Bulk films finished at competitive prices. (Dealer courtesy.) Address ESO-S, 47th and Holly, Kansas City 2, Missouri.

● NO Negative? Send picture and one dollar for new negative and enlargement. CURIOPHOTO, 1187 Jerome Ave., New York 52, New York.

● CAMERA MAGAZINES, 16mm, guaranteed brand new! Load your own with bulk film! 50c each postpaid, 12 for $5.00! Catalog. ESO-S, 47th & Holly, Kansas City 2, Missouri.

MISCELLANEOUS

● TITLING is made easy with the book How to Title Home Movies. Sells for only $1.00. Has size of field at various distances. Supplementary lens to use and many ways to make trick titles. VerHalen Publications, 3923 W. 6th St., Los Angeles 5, Calif.

● DO your movies of your children bore your friends? They needn't. 50 IDEAS FOR FILMING CHILDREN. Sent postpaid for 25c. HOME MOVIES Magazine, 3923 W. 6th St., Los Angeles 5.

● REVERSE Your Own Film. Have all the fun of doing all the work on your movie from the camera to the screen. In our book, "How to Reverse Movie Film" are many tried and interesting formulas. Thousands already sold. Price $1.00. VerHalen Publications, 3923 W. 6th St., Los Angeles 5, Calif.

● ENLARGE your own 8mm and 16mm movie frames! Simple, compact, even a child can use the new CINELARGER. Make jumbo pictures from those personal or private films you own. Satisfaction GUARANTEED or money refunded! Only 18.95. Free literature on request. EMPIRE, Dept. H., P.O. Box 23, Wht. Plains, N.Y.

● RIFLES, shotguns, pistols — Firearms of all types, all makes taken on trade towards ALL photographic equipment. Highest trade-in allowance at NATIONAL CAMERA EXCHANGE, 86 So. Sixth Street, Minneapolis 2, Minn., authorized agents for Eastman, Argus, Revere, Bell-Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.

● REPERFORATION any brand 16mm b&w or color film for use in 8mm cameras! Perforations guaranteed $2.00 per 100 roll. Mail films insured marked 'reperforate" for ESO-S, 47th and Holly, Kansas City 2, Missouri.

● HOW to Expose Ansco Color Film" by Lars Moen should be on your movie library shelf. A working handbook for the photographer using Ansco color material, it discusses shutters and lenses, color lighting, three-dimensional color pictures, portraits, color temperature, exposure meters, composition, exposure tables, mixed color light sources and many other subjects so valuable to the movie maker. Only $3.00. Write to VER HALEN PUBLICATIONS, 3923 W. Sixth St., Los Angeles 5, Calif.

● MAKE YOUR MOVIES TALK. Send $1.00. Will tell you easy way how to synchronize with Dis, Tape, or Wire Recorder. JORDAN, 268 Auburn Ave., N.E., Atlanta, Ga.

● *Continued from Page 409*

Ernest Scott

scene is written down. Projecting the duplicate on the screen once again, each scene timed with a stop watch.

With the description of the scene and its length in seconds, the commentary is written; then it is run against the film for timing to the split second. Before the final script is made, the process of timing and re-writing the script is carried out many times.

Careful timing of scenes and sound is essential for smooth, dramatic effects.

Suitable background music is selected, and Scott is ready for the combined operation in which the film is projected, the narrator speaks the commentary, and the background music is faded in or out. When both the magnetic tape sound track and the film are completely synchronized, the duplicate film—which has been used up to now — is matched with the untouched original film. This is the final step in the editing process.

Scott uses a Bell & Howell Specialist 16mm camera, which was originally designed for the Army Strategic Services. The main lens is a one-inch f/1.4. Three additional lenses are mounted on a rotating turret, including two telephotos. Only about ten cameras of this type were built during the war for the United States Army. However, recently a new Specialist appeared on the market. Scott also uses a Swiss made Bolex and a Bell & Howell standard 70 DA.

He was in France during World War I with the 3rd Australians when he invented the Scott Telecator, an instrument which was able to analyze trouble in automobile engines. During World War II, the U. S. asked radio manufacturers to invent a radio receiver that would not give a ship's position away to enemy submarines. Scott Laboratories were awarded a contract to produce "low-radiation" receivers for the navy.

Now that he is retired, Scott keeps young by devoting his ingenuity and talent to his movie-making hobby.

● *Continued from Page 405*

Color Effects

A character who is "feeling blue" will see a whole series of scenes shot through pale blue.

A character with a hangover might see the world through yellowish-green gelatine of a bilious shade. A character who "sees red" could do this literally.

For scenes which are to be double-exposed to serve as title backgrounds, such over-all tinting can be very attractive. The tinting, if fairly pronounced, will subdue the scene so that the white or pale tinted lettering is more easily legible, and the added tint will give the scene a sufficiently unrealistic effect to make it "background" rather than just another scene.

If your approach to movie making is purely realistic and documentary, you may be shocked by the idea of deliberately upsetting the natural hues of a scene. If, however, your emphasis is creative, and you are interested in effects of comedy or fantasy, then these few suggestions may stimulate your imagination in many directions.

In a further article we will consider the effect of color on such things as reverse action, altered tempo, superimposition, stop camera, dissolves, and other camera devices.

● *Continued from Page 410*

Handy Reflector

The value of a reflector is based on its percentage of reflectance, but it must be remembered that the brightest reflector is not always the one to use, as it may throw too harsh a light. Most of us have, at one time or another, collected tinfoil and laboriously glued or shellacked it to a cardboard base, not realizing that we were doing it the "hard way."

The cost of coated cardboard is little, and construction of a stand is simple. The use of one or several reflectors will spell the difference between a lively, sparkling reel or just some flat pictures, especially when shooting closeups in color. The brilliance of your pictures and their outstanding detail will more than repay the trouble of using some of these reflecting cardboards.









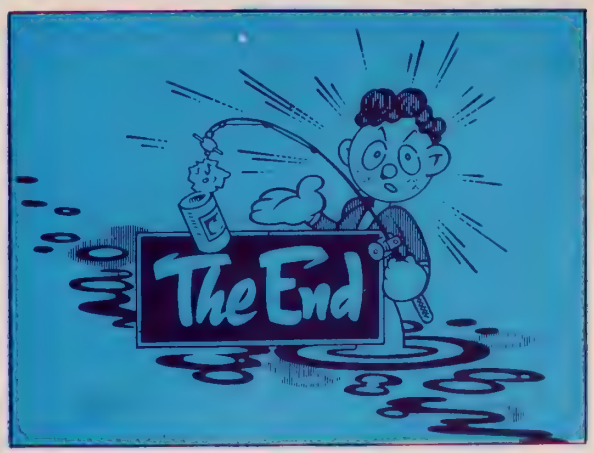












PAGE OF TITLES

Kodak's popular 8mm. movie team



THE CAMERA . . . sleek and light . . . so quick and certain in your hand . . . a superb movie maker, built to pace your increasing skill.

Cine-Kodak Magazine 8 Camera has fast *f*/1.9 *Lumenized* lens, ideal for "color." Six accessory lenses. Three-second magazine load. Built-in exposure guide; choice of four speeds including slow motion. $163.00. (Cine-Kodak Reliant Camera, Kodak's newest "Eight," $89.) Prices include Federal Tax.

THE PROJECTOR . . . compact and sturdy . . . designed to show your movies simply and surely. Both camera and projector use low-cost 8mm. Cine-Kodak Films . . . for movies in marvelous full color or crisp black and white.

Kodascope Eight-33 Projector has fast *f*/2 projection lens and powerful 500-watt lamp. All major controls located on central panel; finger-tip-handy tilting, threading, and framing. Adjustable speed AC-DC motor. $75, at Kodak dealers. Many Kodak dealers offer convenient time payments . . .
Eastman Kodak Company, Rochester 4, N. Y.

"Kodak" is a trade-mark



If it's bigger movies you're after . . .

Cine-Kodak Magazine 16 Camera— Comparable in ability to "Magazine 8." With superb Kodak Cine Ektar *f*/1.9 Lens. $175, including Federal Tax.

Kodascope Sixteen-10 Projector— *Lumenized f*/1.6 lens, 750-watt lamp. $135. Kodascope Sixteen-20, with push-button control panel, $225 —with case.



Kodak

HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

Home Movies



EPTEMBER 25¢
35¢ OUTSIDE U. S.

How to add "Reaction Shots" to Your Films

For the ONE Movie Maker in 10 Who Really Wants the Best Pictures

YOUR sunset shots can be just as beautiful when you use the Bolex Model L-8. Flawless registration of the image on the film is the secret. Resulting from the perfect combination of the Kern-Paillard* optical system and the Bolex shutter mechanism, this is a *Bolex exclusive* in the 8mm motion picture field.





The Bolex Model L-8 is priced at only $119.50
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Equipped with fine Kern-Paillard Yvar ½" f/2.8 focusing-mount lens*

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Here's what you get in the Bolex L-8:

Foolproof Threading: Requires less than a minute. No loops to form.

Film Capacity: 25′ daylight loading spools. Double-eight films either color or black-and-white.

Viewfinder: Telescopic type, exact in picture area. Corrected for ½", 1" and 1½".

Footage Counter: Automatically resets to zero when film is removed.

End Pointer: Black pointer appears in viewfinder as film nears end.

Governor-Controlled Spring Motor: Spring cannot be over-wound; handles 7′ of film in one winding.

Variable Speeds: 12, 16, 24, and 32 frames per second.

Trigger Release: Release button provides for the making of exposures by the fingertip release method; also is safety lock. May be locked in run or stop position.

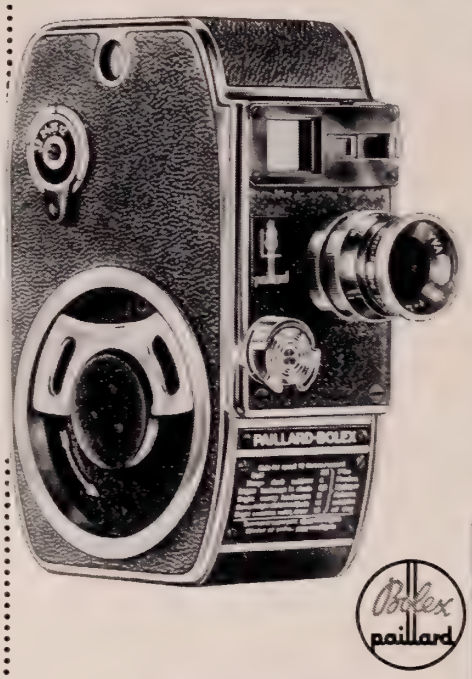
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Write today for descriptive folder HM99

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Bolex Cameras are sold and serviced through leading camera dealers everywhere.

Shoot these Home Movie ideas

Send your "Home Movie Ideas" to 3923 West Sixth St., Los Angeles 5, Calif. Home Movies Magazine will pay $1 for each idea reproduced in this column.

SHOOT A MAP with a hand tracing the route of your vacation trip. Where the hand stops, shoot a closeup of the place name. That is your title. Follow with your scenes of the place. When the trip resumes, show the map again, with the hand moving on with a finger or pencil tracing the route to your next stop.

SHOOT A MOPPET MELODRAMA. "Suspense, a 1-reel outdoor epic." Cast: 1 villain, 1 heroine, 1 hero—all age 6, or whatever the casting director can offer. The villain captures the heroine and is about to send her to the Great Beyond by shooting, roping on a buzz saw, throwing her over a cliff, dunking her in a swimming pool, or dropping a custard pie on her new coiffure. The hero gallops to the rescue on horse, on foot, or maybe on roller skates. The main purpose of this film is to create suspense. This is done by inter-cutting the two situations. The screen shows the villain loading his gun, then cuts to the hero running. The villain's gun is empty. Hero runs faster. The villain looks for another bullet. The heroine prays. The hero stops to study a sign post . . . The villain finds a bullet. The hero resumes running. The villain's gun jams . . . Shoot the two situations separately. Put them together with editing. Cut back and forth, back and forth, working up the excitement of the chase to earn the title, "Suspense."

SHOOT POSTCARDS FOR TITLES. Take a closeup of a hand writing a postcard to friends at home, "We went fishing in Maine," or whatever words will best describe the scenes which follow. Then, to introduce the next situation, the hand writes, on another postcard, "We met the Kellys on the road to Jones Beach." A half dozen postcards in this fashion can do double duty. The postcards not only become titles introducing the places you visited, but also help tie the entire trip together. A series of unrelated snapshots thus can gain continuity and story form. For an end title, show the hand writing a postcard, "Boy, were we tired when we got home" . . . Let the pen squiggle off the page with a wavy line, as if the writer had to use up his last ounce of energy to write, "the end."

SHOOT STOCK TRAVEL SHOTS. Get short scenes of different modes of travel —automobiles on the highway, a train

• *Continued on Page 481*

IN HOME MOVIES...the Heart of a perfect picture is a

Kern-Paillard lens



Standard of Quality and Precision the World Over. Made by the manufacturers of the world-famous Kern Microscope, Kern-Paillard Ciné lenses are designed and constructed by Swiss precision craftsmen . . . there is nothing finer in the home movie field.



Every Kern-Paillard lens is fully color corrected, specially coated, in focusing mount. Built-in lens shade except the 16mm telephoto. Prices include Federal tax.

FOR BOLEX H-16 CAMERA

Switar 1" f/1.4 $183.75. Finest speed lens for 16mm cameras. Cuts sharp from corner to corner of frame. Automatic depth of focus scale, micrometer click-stops.

The NEW Pizar 1" f/1.5 $97.00 (Introductory price). Sister to the Switar with the same superb optical characteristics. Corrected to f/1.5, without depth of focus scale. Equals the Switar in all other respects.

Yvar 15mm f/2.8 (Wide Angle) $78.75. Gives excellent definition even at full aperture; 60% greater field than 1" lenses.

Yvar 3" f/2.5 $128.34. Fastest 3" telephoto lens. "C" Mount for Bolex and other cameras. f/2.5 aperture gives excellent results under adverse light conditions. Micrometer click-stops.

FOR BOLEX H-8 and other CAMERAS

Switar ½" f/1.5 $160.42. Finest and fastest 8mm speed lens made. It gives the 8mm user a quality picture never deemed possible on 8mm film, in color or black and white. Has automatic depth of focus scale, micrometer click-stops.

Yvar 25mm f/2.5 (Telephoto) $68.25. A precisely built medium telephoto lens with exceptional speed. Excellent for outdoor sports and indoor portrait work.

Yvar 36mm f/2.8 (Telephoto) $89.54. A longer range telephoto for close-ups of distant subjects. Takes pictures that rival 16mm telephoto shots in detail and quality.

Yvar ½" f/2.8 (For Bolex L-8 only) $49.55. Especially designed for 8mm use. Precision-built, its special optical system insures pin-point detail.

Ask your photo dealer to explain details on Kern-Paillard lenses which are designed especially for the Bolex camera.

Kern-Paillard precision lenses

PAILLARD PRODUCTS, Inc., 265 Madison Avenue, New York 16, N. Y.

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Home Movies

HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

WILL LANE, A.R.P.S. • MANAGING EDITOR

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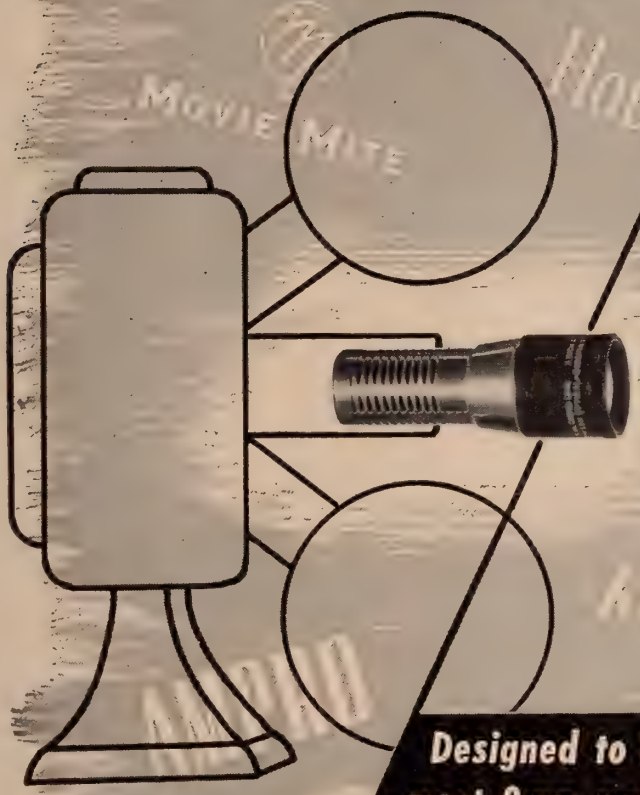
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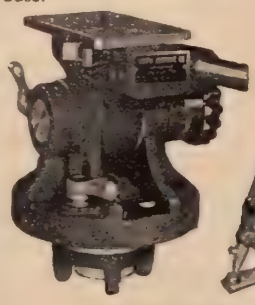
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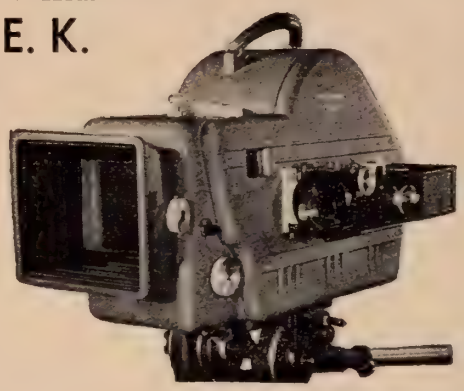
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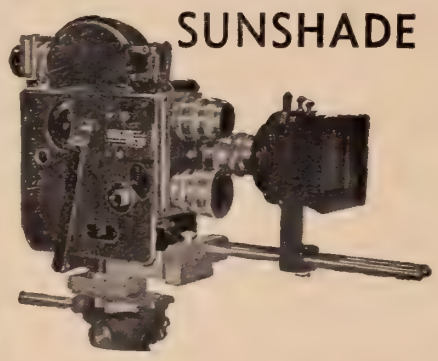
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Questions & Answers

How should film be cleaned?

Cleaning and waxing may be done in one operation with a 0.3 per cent solution of carnauba wax in carbon tetrachloride. The film is rewound slowly by drawing it through a cotton pad moistened with the solution. Fold the pad over the film with one hand while operating the rewind with the other. Operate slowly so the carbon tet will have time to evaporate before the film is wound. The operation should be done in a WELL VENTILATED room as fumes of carbon tetrachloride and other cleaners are poisonous if inhaled. With color film, a good technical grade of carbon tetrachloride should be used as commercial grades may contain impurities which are harmful to the dyes.

How long should an ordinary reel of film last before it is worn out and discarded?

Film will last a long time if used carefully. It all depends on how much care is given to such precautions as these: Clean projector gate and other parts which guide the film; use a long leader at the start of each reel; do not overload; do not cinch film; discard bent or damaged reels; store film at proper temperature and relative humidity; clean and lubricate new films; exercise care in rewinding; inspect and repair films regularly.

What causes the corners of each frame to be black? Would it help to use a longer sunshade?

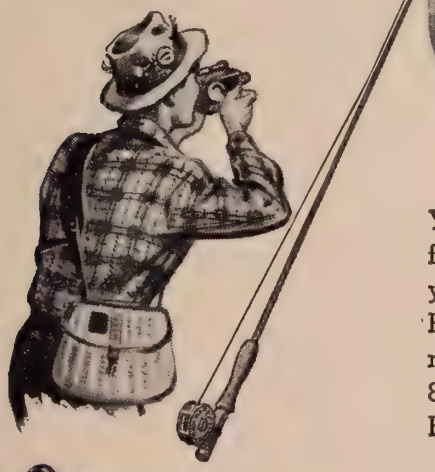
No, the lens hood is too long now, and that is what is cutting off the corners. To test it, some method of viewing the image on a ground glass can be arranged. Or the camera lens can be mounted on a separate tube with a ground glass viewing screen. Then the effect of various lens hoods can be seen. The angle of view of a normal lens is about 48° for the horizontal dimension of the frame. The lens hood therefore must subtend an angle of at least this figure. If it does not, the corners of the film frame will be "cut off."

What is vacuumating, how do you get it done and how much does it cost?

Vacuumate is a vapor-in-vacuum film protective treatment. The film is subjected to chemical vapors which impregnate the film to make it resistant to scratches, oil and brittleness. One treatment suffices for the life of the film. A price list is available from the Vacuumate Corp., 446 West 43rd St., New York, 18, N.Y. National Cine Laboratories, P.O. Box 4425, Washington, D. C., recently completed an installation for the Vacuumate process.

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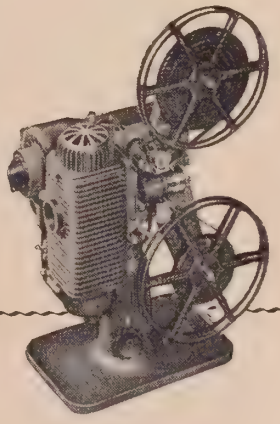


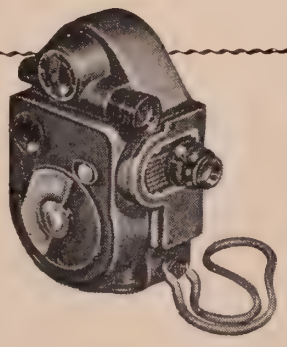
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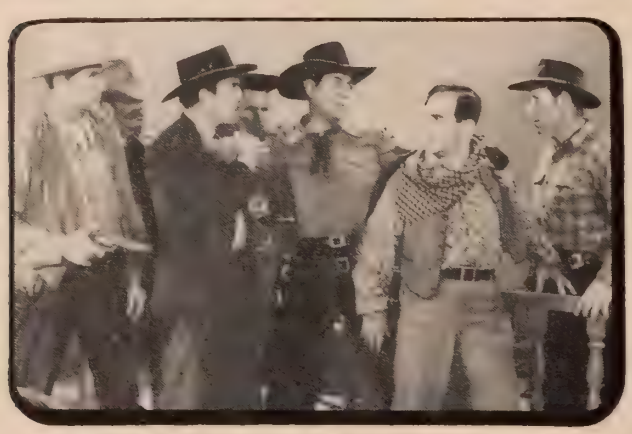
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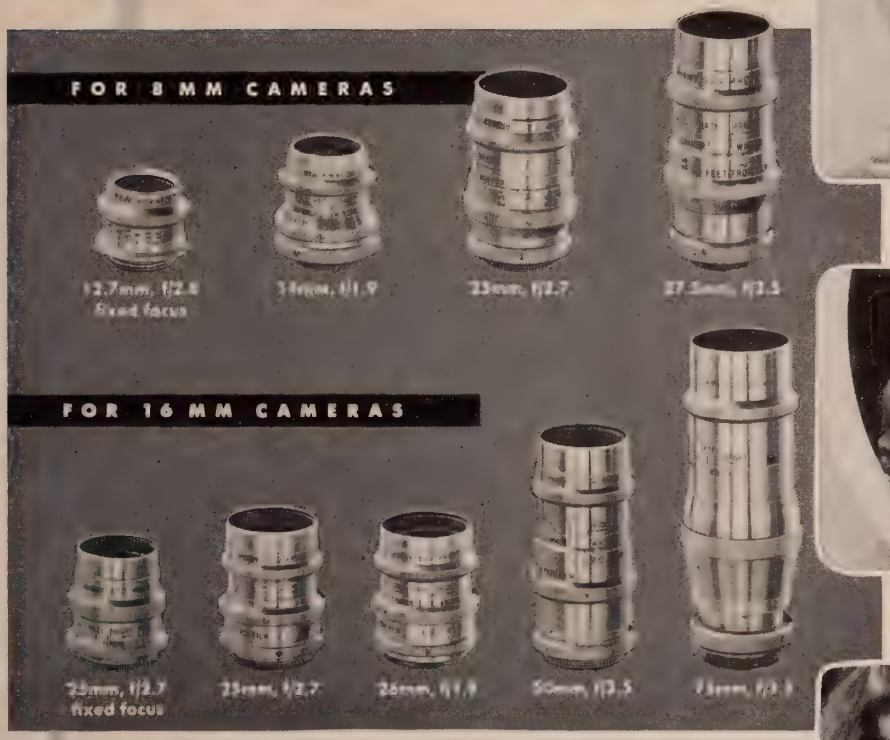
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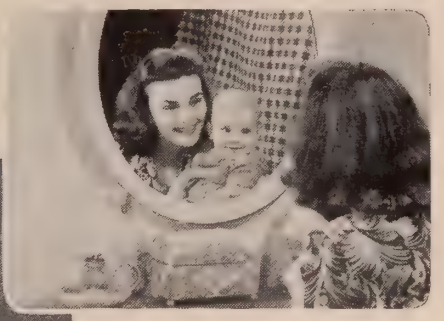
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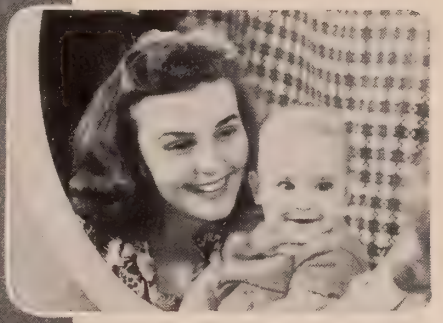
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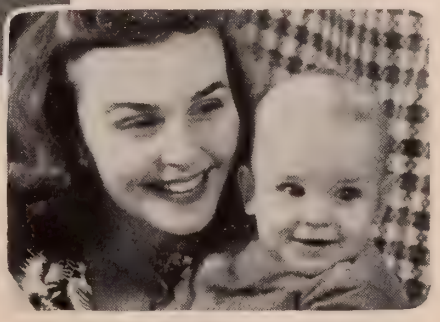




For normal shots



For middle shots



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ANIMAR LENSES

How to film the shots you missed on location

By **FELIX ZELENKA**

"Those are certainly wonderful shots of the Indians, Herb. I'll bet the kids got a big thrill out of your trip."

"I'll say they did. You should have seen their faces when Chief Red Feather started chanting! If I hadn't been so concerned with getting the Chief in action, I might have had a few close-ups of Michael with his mouth open, and Susie giggling! Even Tubby, our cat, sat in the car engrossed with the proceedings."

HERB PHOTOGRAPHED these Indian scenes on his vacation trip more than a month ago and several hundred miles away. Can he ever get those close-ups he missed?

Why, sure. They may be filmed in his backyard or any nearby location where there is an ample supply of sky for a background minus telephone poles, wires, and brick buildings.

Contrary action scenes, more commonly referred to as reaction shots, are as important to a film as is its continuity; often they can be links in a story-telling chain of events.

Whether these insert flashes are negative or positive to the action, they can graphically describe how those present, but out of camera range, accept or reject the incident. They may lend humor or add pathos. Generally, these reaction shots can be limited to a minimum of footage. Being secondary scenes, they should not be permitted to steal the show.

But let's get back to Herb. Setting up his projector, and equipping himself with a pencil and pad, he reviews his film several times to determine exactly how many shots are to be photographed and where they are to be spliced in. He decides where to divide a long scene with an insertion, or to wedge in a reaction shot where it may materially

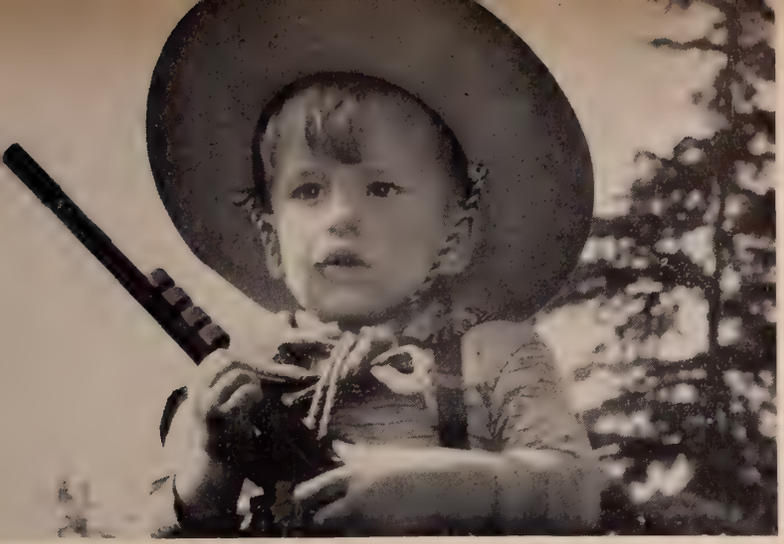


1. Wild West Action



2. REACTION

Shoot Action







enhance the continuity, add humor, point up a situation or speed up action.

Once he has determined the number of inserts to take, he lists them on individual cards or sheets of paper. He numbers the cards, and below, in parenthesis, notes exactly where the insert shots will go in the picture. These cards will serve as an editing guide for splicing, and also will be of help in visualizing the scene while shooting.

He may also tie a piece of white thread to the sprocket hole of the final frame of each scene, where the reaction retakes will be injected, for a guide when the time comes to do the splicing. However, this should not be done until the shooting script is complete, since he may require running the film a few more times before the camera is put to work.

This brings us down to the next notation, namely that of the action, or reaction, as suggested by the preceding scene in the film. On the card he names the person who is to act and the action, thus:

INSERT ONE
(To follow the semi close-up of Chief Red Feather drumming.)
ACTION—Michael—dumbfounded expression—almost motionless.

INSERT TWO
(Following close-up of the Chief chanting.)
ACTION—Susie—giggling foolishly.

So far Herb's script has listed the takes, each on a separate card, what scenes they are to follow or separate in his film, and exactly who the actors are and what they will be doing. His next step is important. It is the direction the subjects will be facing. Running his film again, he sees that the Indian chief is facing camera right, that his action looks out to the right of the screen. Thus he notes on his script that his children must face camera left, in order to assume that they are looking at the Chief. This establishes the two scenes as facing one another, as if the camera cut from the action scene directly to the reaction scene. Herb now adds to each page of his script a notation like this:

DIRECTION—Facing camera left.

After establishing direction, he concerns himself with duplicating as closely as is possible the color continuity and sunlight illumination. If he shot his original film in black and white, using a yellow filter, this must be re-employed for the retake. Or if it was color film, was it a clear sunshiny day or was the sky overcast? Was the sky blue or grey? Was the sunlight on the subjects clear or diffused by clouds? Was the shot in sunlight or in shadow?

Finally, of course, he notes the clothing worn on the trip, for certainly it would not do to have them clothed other than how they appeared in the establishing scenes of this Indian sequence.

Take a low camera angle, use the sky as a background and if you watch these important details, no one will know your insert shots were not filmed on your vacation at the same time that Chief Red Feather was whooping it up over the tribal war drums.

On the screen, they will see the Indian scenes and the closeups of the children—and even the cat. The result will be a related and dramatic sequence of an interesting event.

2. Backyard Reactions

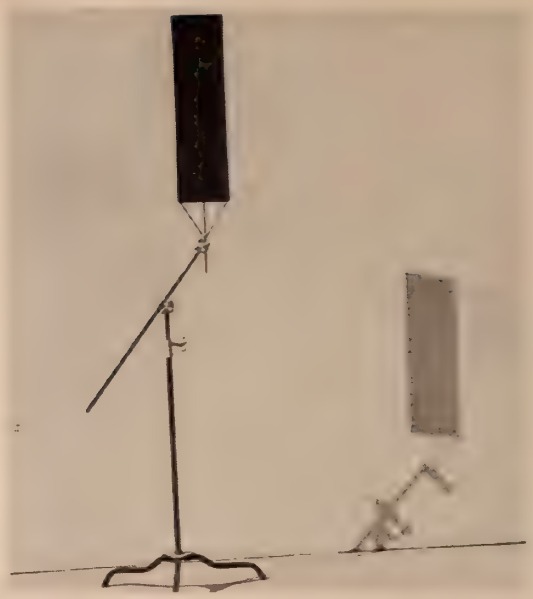
—Reaction!

1. ACTION





CAMERA CRANE CARRIES OPERATOR AND ASSISTANT



FLAG MAY BE USED TO SHIELD THE LENS

Hollywood's "Secret Weapons" of Cinematography

A camera is only one of many necessary tools

By JOHN ALTON, A.S.C.

THERE IS no place where there are as many directors as in motion pictures. Visiting the studio, we meet the first director at the gate. He claims that without him there would be no shooting. How right he is; as the gateman, he holds the keys to the studio. They call him *traffic director*, who directs visitors to the different stages.

He shows us the bench on which people wait for the bus. It is called *the board of directors.* "That is nothing," he claims, "wait till you see the canteen, it is named *the directorate.*" The word payroll has been replaced by *directory*—so appropriate. As we proceed, we meet the *first assistant director, second assistant director, art director, musical director, director of orchestra, dialogue director, process director, sound director, in-director,* who has it "in" for the man who directs the picture, *the director.*

But the man whose work interests us most is the *director of photography.*

Production of a motion picture involves the work of hundreds, and in

Adapted from the book, "Painting With Light," by John Alton, A.S.C.



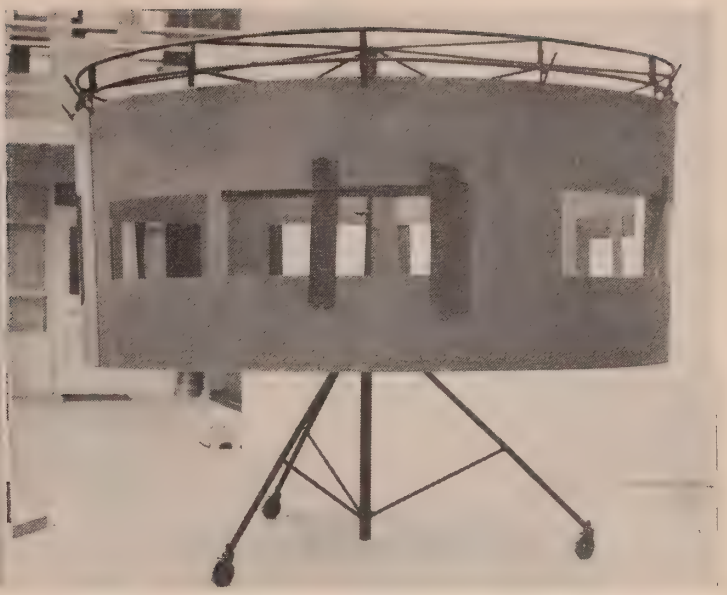
GOBOES SHIELD LIGHT OF SUN OR OTHER SOURCES



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SCRIM IS FLAG OF TRANSLUCENT, DIFFUSING MATERIAL



CYCLODRUM PRODUCES EFFECT OF MOVING WINDOW

many cases thousands, of people. Into a motion picture go the dream of the writer, careful planning, scheduling, and budgeting by the production department, fashion design and costumes by the wardrobe department, rigging and illumination by the electrical department, and film development and printing by the laboratory. The photographing of a film is not unlike a concert. Every instrument is important by itself, but a conductor is required to coordinate them all, and this is accomplished through the efforts of the *director of photography,* or *first cameraman.* The work of many artists results in a series of pictures impressed on a narrow strip of film; that is motion picture photography.

A large staff is necessary to assist in the photography of a picture. It consists of separate little departments, each with its own peculiar functions. Most of these skilled artists and technicians have their own department heads, but on the set they work under the supervision of the cameraman. The crews are:

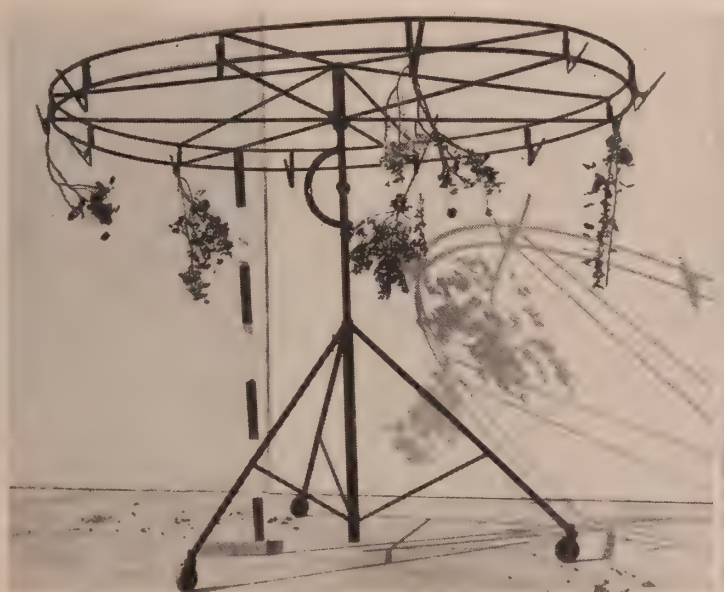
1. *Camera crew*
2. *Electrical Crew*
3. *Grip and his department*
4. *Process department*
5. *Special effects department*
6. *Green department*
7. *Stand-by painter*
8. *Stage make-up artists and hair dressers*
9. *Stage wardrobe men and women*
10. *Stand-ins*
11. *Laboratory contact man.*

The Electrical Crew. One of the responsibilities of the director of photography is illumination. In this difficult task, his right-hand man is the chief electrician, or *gaffer,* who is in charge of the electrical crew on the set. Under the gaffer's orders are the *rigging gaffer* and his crew who do the preliminary work of placing the reflectors in their predesignated places. For the actual illumination, the gaffer has his regular crew, consisting of the *best boy, dimmer man, generator man, juicers, spot men, operators,* and other helpers.

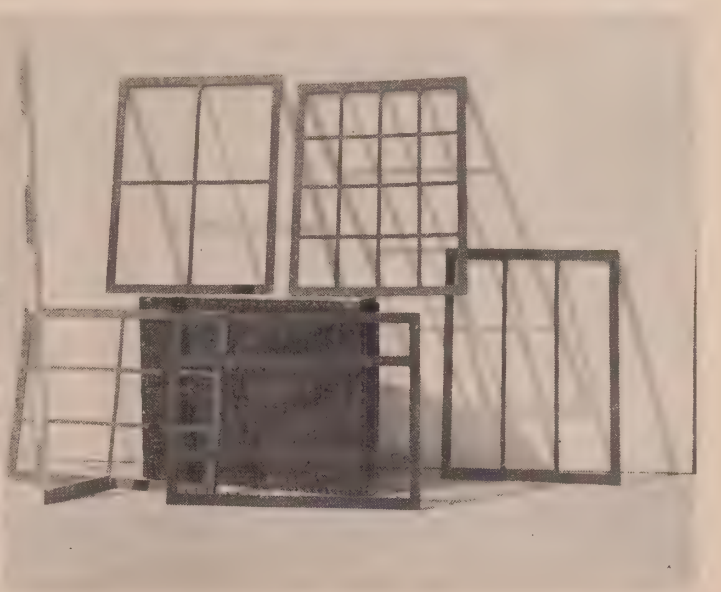
The Grip and His Department. Another important assistant to the director of photography is the key-grip and his assistants who do all the incidental construction, breaking down of sets, minor emergency carpenter work, and provide the thousand beautifying contraptions to help glamorize the stars. They also operate the crane or boom, and the camera dolly. The key-grip has his best boy, or assistant, the boom operator, and other helpers, assistants, and laborers.

The Stand-Ins. The lighting of artists, whether in a long shot or a close-up, necessarily takes time. Winter pictures sometimes have to be made in the summertime, and it is not very pleasant to be constantly exposed to the terrific heat of the powerful lights needed for

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TREE BRANCHES ARE MOUNTED ON THE CYCLODRUM



WINDOW FAMES ARE USED TO PROJECT PATTERNS

modern motion picture photography. Especially is this true when heavy fur coats must be worn. Furthermore, the time required for lighting can be utilized by rehearsal of lines, change of wardrobe, make-up, or hairdressers, making of stills, and all the other requirements of production. Therefore each star and featured player is entitled to have someone similar in type, stature, figure, and color of hair to stand in for him or her. Hence the name *stand-in, or second team.* The stand-ins just stand or sit, as the case may be, or mechanically go through the different actions the scene calls for. They dress exactly like the *first team* or at least in similar tone. They stand in until the lights are ready, and walk through the scene a few times to check the light. When all is ready for the actual photography, the principals are paged. Some stand-ins have made the grade and have become famous stars.

The Laboratory Contact Man. An important part is the processing of the film in the laboratory. The director of photography has no time to be present while the processing is going on. For this purpose a *laboratory contact man* is appointed, who sees to it that the cameraman's instructions are carefully carried out.

Number Slate. Each scene must be numbered to enable the film editor to select the best take of any scene. The old-fashioned *number slate* is being replaced gradually by an internal numbering mechanism.

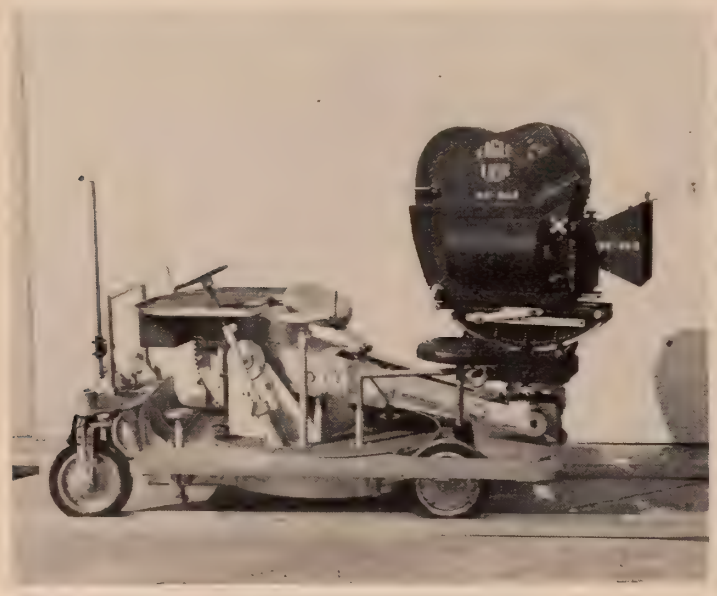
Reflectors. Because some of the old lighting units used metal reflectors with an arc or an incandescent lamp, *reflector* has remained the Hollywood term for a lighting unit. Just as painters use different brushes for different results, so does a director of photography utilize various types of reflectors for the variety of light effects which he may have in mind. We try to imitate light effects that we know exist in nature. In outdoor scenes they are either sunlight for day scenes or moonlight for night. Inside they are sunlight for daylight and incandescent or any other artificial light for night.

Grip Equipment. The tendency in motion picture illumination is toward the realistic, which means shadows—lots of them. To create these shadows, to beautify, to keep light off the lens, to operate the dolly or crane, and for a thousand other missions, the grip and the tool kit come in very handy. Wherever the cameraman goes he is followed by the grip and his trunkful of magic gadgets, which we will try to name and describe.

Camera Dolly. To be able to move around with the camera, we have taken it off the traditional tripod and put it on a dolly—a four-wheeled vehicle pushed by the grip's assistant. It holds the blimp of the old type camera, and the camera within the blimp. The camera can be raised quickly from a position little above floor level to a position six feet above the floor.

Dollies have hard rubber wheels, and passage over the slightest obstruction would cause a jump on the screen. To avoid this, the dolly is moved on metal or wooden tracks that come in sections of four, six, and ten feet. A rug is placed under the entire length of the tracks to absorb floor squeaks and to silence the steps of the assistant grip

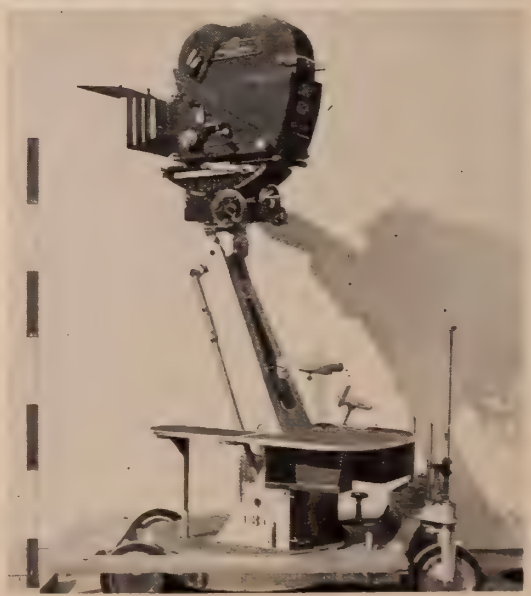
• *Continued on Page 492*







ADJUSTABILITY is a feature of every unit. A camera on a dolly can be quickly raised from floor position (above) to 6 feet high (right). When more height is needed, platforms, of wood or metal, are assembled in high or low positions.





A CITY SCENE AT DUSK MAY BE TAKEN AT EIGHT FRAMES PER SECOND. NOTE THAT THE SKY IS STILL VERY LIGHT.

Night Scenes . . . in Color

Four types show what your camera can and cannot do

By NEIL KAPLAN

THE CITY is donning her finery for a big evening. First, she puts on a necklace of gleaming street lights, and adds a diamond earring or two. As the cloud-washed sky begins to darken, electric signs—rubies, emeralds and topazes—tumble through velvet night like the inside of Margarita's jewel casket. Rings, bracelets, and tiarras of colored lights spill through space.

Small wonder that no travelogue seems complete without at least one night sequence. But on a screen, a dramatic scene may look like only a few red and green flyspecks. Why is this? Why, also, do beginners sometimes get better results with night shots than more experienced filmers?

The answer is simple: night shooting is different. First of all, it requires an understanding of what the camera can and cannot do.

There are four types of shots which can be easy to get: 1) scenes at dusk, 2) street closeups, 3) electric signs, and 4) theatre performances. Analyzing each situation, will make it clear whether or not it falls within camera range.

For example, consider a dusk scene such as the one on this page. It was taken shortly after sunset while an afterglow still illuminated the sky. A few minutes later—the sun moves fast at this stage — and the distant hills could no longer be distinguished. They merged into the sky, the clouds faded, and one-third of the scene's interest was gone. Time of day is important.

If an exposure meter is used, wait until the sky reading conforms with the maximum aperture of your lens. At f/2, for example, to get the most of the street lights, wait until the sky is dark enough to call for the same aperture. It's a good idea to make two or three takes. Set up the camera on a tripod, set lens wide open, and carefully arrange the scene in the viewfinder. Make the first take before the reading calls for maximum aperture. For example, if the lens is set at f/2, shoot when the sky reading calls for f/2.8, and again when it calls for f/2.

This does not mean that any dusk scene will make an interesting shot. Consider our scene, above, again. Let's look, not at the lights, but at the dark areas. Are there any large, unrelieved dark spots? Throughout most of the frame, the dark places are well broken up with

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Sound on Tape for Projectors

British use "double" recording system

By LARS MOEN

THE FIRST practical device for incorporating magnetic sound-on-tape into 8 and 16mm projectors has appeared in Great Britain. Scophony, Limited (a familiar name to those who have followed television patents and developments over the years) of Wells, Somerset, England, has placed on the British market the "Soundmaster" Conversion Unit, which attaches directly to 8 and 16mm projectors for the synchronous recording and reproduction of sound.

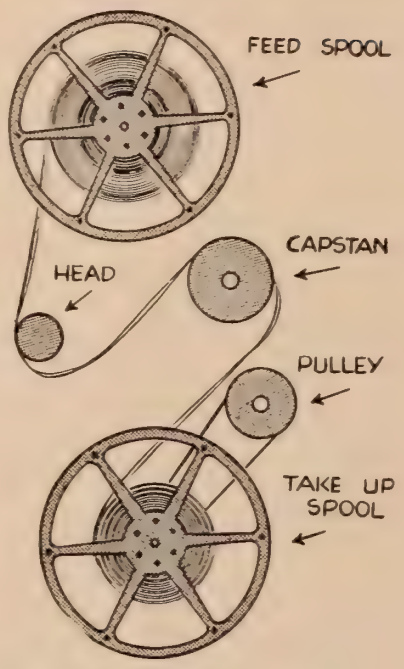
We are indebted to *Amateur Cine World* of London for the technical details which follow. In principle, the device should not be beyond the capacity of the advanced home constructor, and offers a sound approach to the problem. Many of the parts could be purchased ready made.

The actual sound unit is not basically different from standard tape recorders, but the element of novelty lies in the fact that it is attached directly to the projector, becoming an integral part of it. Thus there is no problem of linking tape and film travel together; they are driven by a common mechanism. Standard ¼-in. tape and reels are used.

Bolts to Projector

The Scophony-Baird system, as it is known, is a "double" system, using separate carriers for sound and picture, as opposed to the "single" system described (but not marketed) in this country, in which the magnetic powder is coated directly on the edge of the film. The double system has important advantages for the average home movie maker. However, we shall have more to say on this point after describing the Soundmaster unit.

The unit is mounted on a steel plate, ⅛ inch thick, which is bolted to the left side of the projector, replacing the cover plate which normally fits over the mechanism. On the steel plate is mounted the capstan, which drives the tape at constant speed. The capstan, which is covered with soft rubber to insure a good grip on the tape, connects with the top sprocket shaft of the projector by means of a pin-and-slot connection. On the capstan shaft is a well balanced flywheel, which has grease damping and



a spring coupling. The result is a very uniform rate of tape travel.

On the same plate is mounted the recording head, the erase head and the shafts for the feed and take-up reels. The tape passes around the capstan and is held taut by the pull from the spring-loaded feed spool on one side and from the take-up spool on the other. This tension is firm enough to prevent any slippage of the tape. The take-up reel is driven by a friction clutch. A pulley on the main plate is connected with the lower sprocket shaft of the projector by means of another pin-and-slot coupling, and a belt around the pulley drives the take-up reel. For rewinding tape and film simultaneously, the top feed spool may be engaged with the upper reel arm shaft of the projector by means of a spring-loaded slot which engages with a driving pin.

The combined recording and reproducing head is located between the feed spool and the capstan, and appears to be of conventional construction. It plugs into a standard 4-pin radio tube base on the main plate. About two inches above the recording head is the erase head, which is simply a permanent horseshoe magnet, pivoted so that it may be swung out of the way.

It so happens that standard cellulose tape is two thousandths of an inch in thickness, which is very slightly more than one-third the thickness of ordinary film. A 200-ft. film spool, for example, will hold 600 ft. of tape. For this reason, the rate of tape travel has been set at three times the projector film speed. When we run 8mm film at 16 frames per second, the rate of film travel is 2.4″ per second. Multiplying this by three, we have the tape travelling at 7.2″ per second, or very nearly the same as the tape speed in the Sound Mirror, the Eicor and other standard tape phonographs, so it is altogether unnecessary to speed our films up to 24 frames per second, with the added film cost which this involves. In the case of 16mm, the tape speed at 16 f.p.s. will be 14.4″ per second, or almost as high as on the Ampex machine used for taping radio shows.

The amplifier is a separate unit, and becomes the base on which the projector rests. In recording, the microphone input is fed into one half of a 6SN7 tube, where it is amplified further. This output is fed into the same load resistor as the output from half of another 6SN7, which handles a separately controlled input from phonograph records or radio, when desired. The common load resistor makes it possible to mix the two outputs at any desired relative level. The mixed output is amplified and fed to the output tube, a 6V6, which gives about 4 watts of power. A second 6V6 tube serves as an oscillator, generating a 40,000 cycle bias current which is fed to the recording head. The amplifier has inlets for the main current, microphone, and pick-up or radio, and outlets for monitoring and the loud speaker. The "record-reproduce" switch on the amplifier automatically puts into circuit the required equalization for recording and reproducing, respectively. The loud speaker is mounted in the carrying case, as is the usual practice with sound-on-film.

Sync Marks Placed

When beginning to make a recording, "sync" marks are placed on the film and tap with bits of Scotch tape. By threading up with these sync marks in the same position, synchronism while projecting is assured.

The cost of the entire unit, with amplifier and loud speaker, and including factory installation, is about $270, according to the first published estimate. This price may be revised.

It is gratifying that someone has finally done something concrete about marketing a unit of this sort, even though we must regret that it has not been done in this country. Two points may be mentioned in closing. The tape speed of the 8mm model is ideal, but it may be questioned whether it is necessary to double

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"Colorado Territory" —a Manhunt Film

How two long shots create suspense

By WILL LANE

HOLLYWOOD CINEMATOGRAPHERS are past masters of the closeup technique. Bringing intimacy of mind and feeling to the screen, they reveal the very texture of an emotion. But to emphasize a closeup sequence, nothing is more effective than a long shot—if interpolated at a climactic moment. This is exactly what Sid Hickox does in "Colorado Territory," an exciting manhunt film produced by Warner Bros.

The climax of the story reveals Joel McCrea fleeing for his life from three posses comprising hundreds of men and horses. McCrea, wounded, is trapped in a cul de sac—a blind canyon which the Indians call The Canyon of Death. He takes refuge in The City of the Moon—a deserted cliff dwelling high above the pursuing posse.

Virginia Mayo, portraying a beautiful and faithful half-Indian girl, captures two soldiers, and takes their horses. Not knowing it is a trap, she speeds to the cliff where McCrea is in hiding.

This is the point of action which cameraman Hickox selected for two dramatic long shots. First, Virginia appears approaching McCrea's hideout—a piteously small figure in the Gargantuan landscape. Then there is a reverse shot as McCrea looks down toward the waiting girl (see photo). Walls of solid rock surround the girl and her horses. Behind them, the cliff casts a huge, ominous, black shadow. This is tense photography at its best.

From all the way across the canyon, a hidden Indian takes a bead on McCrea as he cautiously comes out of hiding, crawling slowly, no larger than an ant, down the cliff wall, not knowing that the jaws of a trap are about to close on him and the girl . . .

In order to get these unusual shots, Sid Hickox used two camera crews, one headed by cameraman George Nogle, and the other by H. F. Koenekamp.

The Indian cliff dwelling which is the scene of this action is near Durango, Colorado. An ancient, deserted pueblo, high up a cliff, abandoned for 600 years, it is one of the southwest's most famed cliff cities. Southwestern Colorado is one of the wildest and most scenic sections in the United States, but has been virtually untouched as a background for motion pictures.

When the troupe left the studio it was by 10-car special train, for Gallup, N.M. With staff, cast and crew, the company totaled 105. Fifteen horses were carried in one express car. In another, rode the motion picture sound truck, a camera car and a four-wheel-drive reconnaissance vehicle.

Detraining at Gallup, company and equipment were loaded into rented cars, buses and trucks and were taken 178 miles north to Durango, where they were headquartered for a week.

Besides being one of the West's most colorful pioneer towns, Durango is the narrow-gauge capital of the world. It is the junction of the Denver & Rio Grande Western and the Rio Grande Southern, both of whose 3-foot-wide tracks twist through and over some of the most precipitous terrain ever conquered by steam.

One of the events in "Colorado Territory" revolves around the planning and thrilling

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SCREEN DIRECTION is a simple matter when subjects are walking—they keep moving in the same direction on the screen until a goal is reached. But in cutting from the cowboy, above, to the object of his attention (next page) should they face each other? Yes. To visualize the effect on the screen, glance rapidly first at this page, and then at the next.





ACTION FOR a beach picnic — furnished by a troupe of Calypso singers on Marcas Beach, Trinidad, West Indies.



SCENES OF NATIVE life — off the beaten path sequences of primitive people showing them at work and at play.

Do the best shots get away?

By MYRTLE De GRASS

ARMED WITH AN 8MM camera, six rolls of regular Kodachrome, a lens-hood and a haze filter, I set out to conquer the Caribbean.

At Port au Prince, superstitious natives believe that camera can capture and take away their souls. I wanted to capture some Kodachrome shots of the colorful characters, leaving their souls behind. I explained this to a Haitian lass wearing rainbow scarves, assorted vegetables and a live chicken on her head! Cajolery failed, and so did bribery. Finally she flounced off, with her live chicken and soul intact, saying, "Tu es folle."

In photography, as in fishing, some of the best ones get away. But not all.

My first shot for the trip was a cruise folder making my main title, "A 27-day Cruise in the Caribbean." This shot couldn't get away — I had it fastened to the floor. It did present a problem at first. The folder said 7-day, but with a pen and ink I easily changed it to fit my 27-day plans.

On arriving at Camaquey, Cuba, I shot the name of the airport to designate my first stop and to introduce local atmosphere. I had prepared for my trip by studying all travel illustrations carefully. One of my prize scenes at Camaquey was an old man—with an extremely expressive face — sitting on the curb vending artificial paper flowers. In a land of gorgeous, tropical flowers, his stock was made of colored paper!

Of course, there were other street scenes. We took some at the soft ball park. Even the police joined the party there.

For my Haitian Title, I placed a pamphlet of Haiti on the floor of my room and shot it from my trusty table-top tripod, being careful to shoot at an angle, as this is much more effective than a head-on shot.

Exposure in the islands is simple. In the bright sunshine, I almost invariably used f/11 with Kodachrome, which is what my exposure meter said. One lesson I learned the hard way: do not take people at noon. In direct sunlight, they have long shadows under eyes, nose, and chin.

Close-ups are especially important with 8mm. I avoided long shots, taking medium, semi-close-up shots. I like the three shot idea—medium, semi-close-up, and close-up of each scene.

Mahogany Texture

From a car across the street, I shot a medium of a native handler in a mahogany lumber plant. Then, we entered the factory for a semi-close-up of the men, hand-polishing mahogany articles. This was not as simple as it sounds. The men objected to being snapped until their scruples were overcome by the sight of American money. Then, I did not know how to take a reading in the factory. The roof was of open boards with sun coming through in stripes. Rather than waste film, I decided to skip the shot. But the men thought my exposure meter was a camera.

I had to pay them anyway, so I decided to take a shot of two laborers, at f/2.5. This was the overall meter reading, and it turned out to be a perfect exposure. Now if only I had included a close-up of the hands at work! Mahogany skin and mahogany wood. What a study in textures! Another shot I missed.

But at the Refuge, 18 miles above Port-au-Prince, and 5,500 feet in elevation, I took some beautiful close-ups of the 72-year old proprietor, a very distinguished looking chap with white hair and mountain tan.

A close-up of the visitors' book served to title and to time the year of my trip. To allow for parallax, with extreme close-ups, I assumed my actual center to be 1½ inches lower and to the left from the center of the viewfinder.

The road was a white ribbon meandering through mountains and small towns. It is bordered on one side by a mountain ledge, and on the other by a jungle of poinsettias. The flowers are so tall that a man appears lost in them. Natives going to market with burros, goats, and baskets on their heads added to the photogenic quality of the road.

I think I probably have the distinction of being the only tourist, with Revere camera attached, who did not take the gate of Port-au-Prince. I did, however, take the market place, standing near a police officer for moral support. While the populace apparently did not notice me, I also did not get any close-ups.

It was thrilling to shoot the dazzling white Palace of Justice against the purple mountains in the background and the "pink candy" cathedral. The most interesting of these shots is one of the church windows, taken inside at 8 frames, aperture f/2.5.

A VACATION CRUISE, LIKE A FISHING TRIP, MEANS SOME "BIG ONES" GET AWAY — AND SOME GET HOOKED



DIVING FOR PENNIES — the blue and topaze of tropical water is beautiful. The divers are never self-conscious.



STREET SCENES bring back nostalgic vacation memories. Bicycles are characteristic of Port of Spain, Trinidad.

SHIPBOARD GAMES bring out the Thespian in everyone. This scene was taken aboard one of the Moore-McCormack Lines' "Good Neighbor" liners which operate to the East coast of South America.



Add to this shots of natives doing their laundry in the streams, of the trains, and do you wonder that I am looking forward to tomorrow's filming?

In this land where the colors are so vivid and beautiful as to be unbelievable, I was surprised to notice when I visited the Dominican Consul that he was using black and white film.

I mailed two rolls of film from Port-au-Prince — $1.03, airmail — but it is worth this small expense to know the film will be waiting for me when I arrive home.

Next stop: The Dominican Republic. I cleaned my camera, using a camel's hair brush and a lens tissue wrapped around a nail file to reach the gate. I could hardly wait until I reached the handsome Jaragua Hotel.

We went to the roof to take some footage of the pool. There the Grayson dance team, performers at the hotel, were having 16mm movies taken for the purpose of seeing their mistakes and perfecting their act. I sat on the floor and shot at 32 frames per second, as the twirling scene of course would have been a blurr at the usual 16. When I stopped to wind my camera, or when the sun went under a cloud, I did not resume shooting from the same angle. I made it a point to move to another angle, or for a close-up.

Finally, came the dramatic climax of the dance. Amid applause, Grayson danced on his hands, on the edge of the parapet. His legs formed a V and framed the S. S. Nieuv Amsterdam, anchored off shore. While this scene was being enacted, what was I doing? Changing film!

Anyway, to title the dancers, I shot a poster announcing them. The sign was in the lobby, so I asked a bellboy to carry it into the sunlight. I shot the bellboy carrying the sign, setting it up and then a close-up. In editing, I cut it in at the beginning of the dance act.

When I know that I am going to transpose a title or some scenes, I hold my hand over the lens and just touch the operating button so that I have three or four blank frames at the beginning and end. This makes editing easier.

We took a tour of the city with an English-speaking guide. This gave us the opportunity of taking many of the gaily colored cement homes and also the ruins of the palace of Diego Columbus—son of Christopher. It was thrilling to film the cathedral, and the crypt containing Christopher's bones. The guide opened the enormous doors for more light. I could not get distance enough to take

Tough Indoor Shot

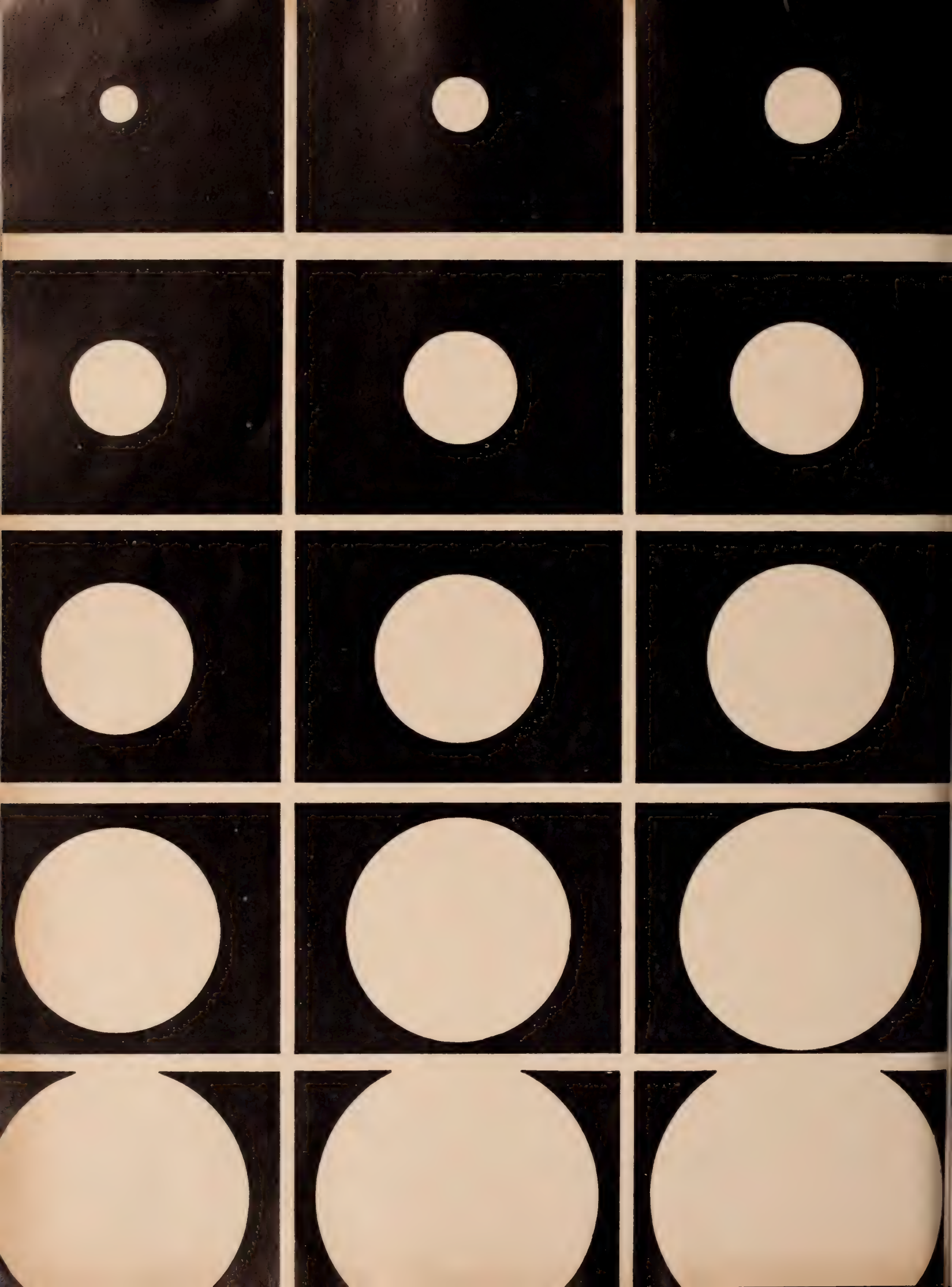
this to advantage so I panned. This, coupled with the fact that I shot these scenes at 8 frames in order to have enough light, gave a jittery effect, but the exposure is perfect and on the whole I am rather proud. I could be prouder if I had used a wide angle lens, or tripod. Ordinarily, I do not pan — never for scenery; once in a great while to follow action, but very, very slowly.

At the harbour, I filmed the tree to which Christopher is supposed to have anchored his ship. This is quite a joke—besides, the tree is made of cement. I moved around to frame the top with the leaves of an adjoining tree, and no one notices that the historical tree is only cement.

My next scenes opened at the Island of St. Thomas in the Virgins. For my title, I bought a red and white banner of the Virgin Islands. I mailed three exposed films here, airmail, at 18 cents each. I bought three rolls of Kodachrome in tropical packing, at $4.00 each. I find using my still camera is a helpful device. After shooting a few stills, I feel I understand better the movie possibilities and the order in which I wish to take the scenes.

I filmed some fishing scenes at Magin's Bay and learned not to take Kodachrome at f/16. The bonita fish weigh about 12 pounds and look as though

• *Continued on Page 485*





THE 18 MASKS ON THIS AND PRECEDING PAGE MAY BE CUT OUT AND MOUNTED ON CARDS TO FIT YOUR TITLER

Iris Effects with Simple Masks

One set of masks may be used repeatedly

By JIM TANNEHILL

IRIS EFFECTS, such as used in professional films, can easily be created for home movie titles. The effect, not a fade, appears as a disc in the center of the screen which increases in size, gradually revealing a title.

Hollywood uses optical printers, but the effect may be obtained very simply with a titling outfit and a set of masks.

A mask is placed over a title card, one or two frames of film exposed, then the next mask, and so on, until the title is either completely revealed or obscured, depending on whether you want the iris to go in or out.

The number of masks required will depend on the amount of effort you are willing to expend to get smooth results. I used 18 masks and exposed three frames for each.

The masks on this page are designed to be used with a "typewriter" size titler, as are the titles on page 495. The 18 masks may be cut out and mounted on cards suitable for your own titler.

If larger titles are desired, it will be necessary to make up a set of masks to size. The masks may be larger than the titles, as in the illustration (right), to make sure that the camera will completely cover the field. With oversize masks, it is easier to lay out the openings accurately.

Accurate registry is necessary if smooth results are desired. Procedure might be as follows: 1) cut out the masks and paste on cards of uniform size; 2) register the cards by running pins through two corners; 3) trim two sides accurately, the bottom and right on a trimming board; 4) cut out circles with a sharp knife; 5) place mask over title in titler; 6) shoot two or three frames; 7) place next mask in position, being careful to see that it lines up on two sides with position of previous mask.

Each successive opening should be larger than its preceding one by the same amount; this can be easily computed by dividing the number of masks into the distance to cover. For instance, for a field 6 inches wide (which is of course 3 inches from center to outside edge) and requiring, say, 18 masks, each inch would require 6 masks. Each cut-out circle would then be 1/6-inch larger in radius than the preceding one.

The effect is, of course, reversible, and an interesting sequence to follow would be: Iris out to reveal main title; Iris in, change title card to first credit title, iris out, and so on.

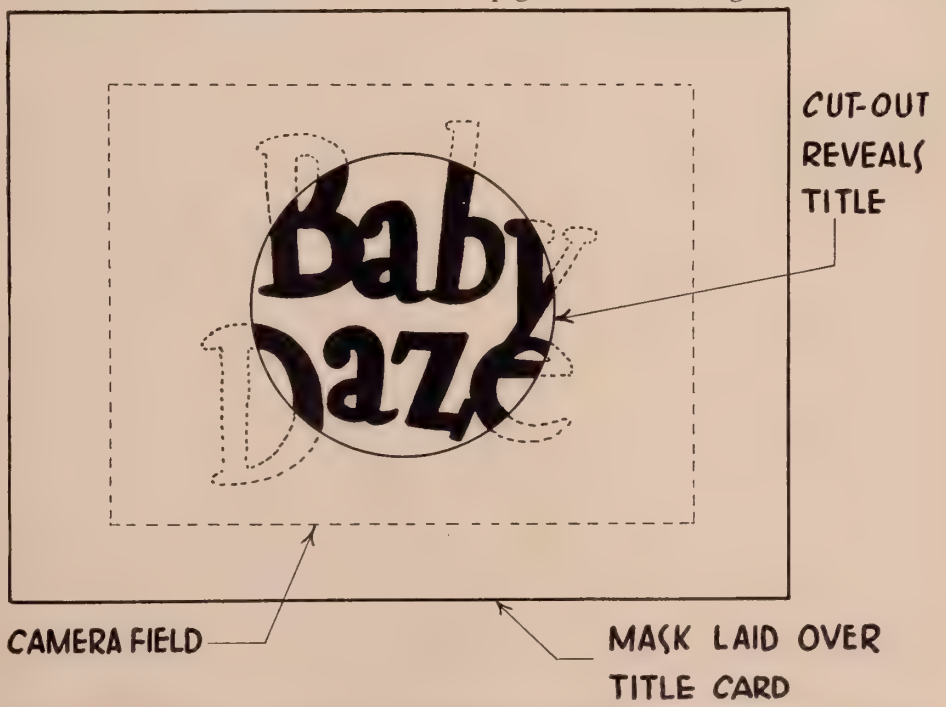
As with all trick effects, over-use will quickly destroy the effectiveness of the device, and it should be used only on opening, credit and end titles, never on sub-titles.

A single-frame release is not absolutely necessary. My titles are shot with a Keystone K-8, simply by using a "punch-the-button" technique, which gives 3 frames per release.

The entire procedure may seem like a lot of work, but a set of masks once prepared can be used indefinitely, and the "oh's and ah's" from your audience, even of accomplished film-makers, will be very satisfying.

An iris looks best when black on the screen; therefore, if you use positive film and develop your titles as a negative, use light colored card stock for the masks. If you use regular reversal film which is developed into a positive, use black material for the masks. Striking effects can be obtained by shooting in color, and using brilliant colors for the masks, with the title background in contrasting colors.

Printers' cover stock in various colors may be used, as mentioned in this issue, page 472, "Title Backgrounds."



ON THE SCREEN, A CIRCLE OF INCREASING SIZE REVEALS TITLE BELOW



GADGET NIGHT at the L. A. Cinema Club revealed Maury Kains demonstrating a single-frame release; two table top tripods; and a "snap out" camera case.

Ideas for Cine Club Activities

Showmanship provides instruction and entertainment

By HAL COOLIDGE

PICTURE TAKING is such an instructive and exciting hobby that it's not easy for a camera club meeting to live up to its possibilities. Some of the more imaginative club members have worked up wonderful ideas for things to do at club meetings.

Home Movies Magazine is always delighted to hear of ideas that may be passed on to other clubs. In the meantime, here is a list of suggestions for a starter:

Dealers Night. A photo dealer furnishes a display of photographic equipment and accessories, with an attendant to demonstrate and answer questions. Be sure there are sufficient tables and space for adequate display, and any materials needed for demonstrations.

Gadget Night. A display of homemade equipment. Each member describes his own display and answers questions regarding it. Prizes for the most interesting or useful gadget can be awarded.

Ladies Night. Films made exclusively by the women members of the club are shown. Such an evening often furnishes surprises to complacent males and a stimulus to other women members.

Lectures. Manufacturers of photographic equipment and supplies often have local representatives who can be the source of information and help. A series of such lectures, forming a complete course of study, was arranged by the Victorian Club, of Australia. Talks are best illustrated with movies, but slides, diagrams and still photos are helpful, too.

Demonstrations. Demonstrations of titling, editing, make-up, indoor lighting, trick shots and shooting various subjects, are always of interest. Club members often can do this, and experts from other clubs sometimes may be called upon.

Contests. One or more contests a year help maintain excitement and interest. Camera stores may donate prizes. An uncut film contest can show how editing may be reduced to a minimum by careful planning. Contests can also be held for best editing, titling, scripts, photography, continuity, etc.

Film Production. Make a film in which the members have individual jobs to do, such as shooting, editing, directing, titling or lighting. Many clubs have shot documentary films for churches, schools, civic organizations. It is important to set up, in writing, the duties and responsibilities of each member. Following professional procedure, you can have a producer, director, cameraman, assistant cameraman, grip (electrician), script girl, prop man and others, as necessary.

Team Shooting. Two teams film a script, and then compare results in direction, editing, titling and phorography of the same story.

Club Picnic. A club outing is a good way to break the ice between new and old members in the more informal atmosphere of a picnic. Once in a while a "no cameras allowed" picnic is helpful, too.

Club Album. Some clubs have a complete film story of their events. A showing of each year's addition to the album can be made at the annual club banquet.

Still Photography and Publicity. Members with still cameras should be encouraged to take pictures for record purposes. An exhibition can be held showing their best photos of the year. A publicity man should be appointed who knows how to prepare information for newspapers and magazines.

Club Book Library. A fairly representative group of books on all phases of movie making will be but a slight expense to the individual when purchased for the use of all.

Special Equipment Fund. This equipment may include lights, recorders, film for club projects and other items for the use of members.

Shows to Shut-Ins. Many of the clubs show films to patients in hospitals, old folks homes, and other groups.

Slide Exhibitions. Many of the amateur movie makers also shoot color slides for use as cine backgrounds. Slides may be exhibited and commented upon.

Club Bulletin. A club bulletin or news letter, published at least monthly, is a worth-while project. Usually some member has access to a duplicator on which the bulletin can be run off. If not, the offset printing method offers an inexpensive way of printing. Incidentally, if you do publish a bulletin, be sure HOME MOVIES is on the mailing list.

L. A. Cinema

Four events were crammed into one evening's entertainment for the annual Exposition of the *Los Angeles* Cinema club. It was Dealer night, and a large hall was filled with exhibits and demonstrations of cine cameras, projectors, sound recorders and other equipment. It was Gadget night, and various members brought home-workshop accessories they had built themselves for display to those who like to build their own projects. Third, a dinner was served in the outdoor patio of the Breakfast club. Finally, it was Interclub Contest night, and winning films were screened.

First prize went to Andy Porter, of the Valley 8mm club, "Raggedy Man," a 400-foot film, which depicted with skill and charm the story of James Whitcomb Riley's famous poem. Tied for second place were "Will Power," by Neva Bourgeotte, and "Armchair Vacation," by Ruby Messman, both of the Southwest 8mm Club. Third prize went to F. Kallenberg, of the Long Beach Camera Club, for "Song of the Sea." Honorable mention and award certificates went to J. C. Fitchner, Merle and Les Williams, Frances Field, L. K. Holmes, D. C. Pike, LaVeigh Baker, and Joseph Stoklasa.



PICNICS AND CIRCUSES MAY BE FILM SUBJECTS. THIS IS DEVIL'S DEN STATE PARK, IN NORTH WESTERN ARKANSAS

A Family Home Movie

How to plan story-telling scenes—with kids

By JASON WOODBINE

ALL RIGHT, let's plan a picture! We could have said, "Let's write a script for a picture," but a certain number of readers would reply, "Shucks, I'm not an author!" The idea dies hard that authors are a special race of people, born with a special, mysterious and divine faculty called "ability to write."

Therefore, we won't call it "writing a script" but merely "planning a picture." Anybody that can make a few shots with a camera can plan a picture. We'll assume that we don't even know what kind of picture. We just have a roll of film and a hankering to shoot a picture.

Even the simplest film has to be about something — a person, an institution, a place, a thing, an animal. What will this film be about? Asking questions is always a good way to turn up ideas, and to discard the topics we *don't* want.

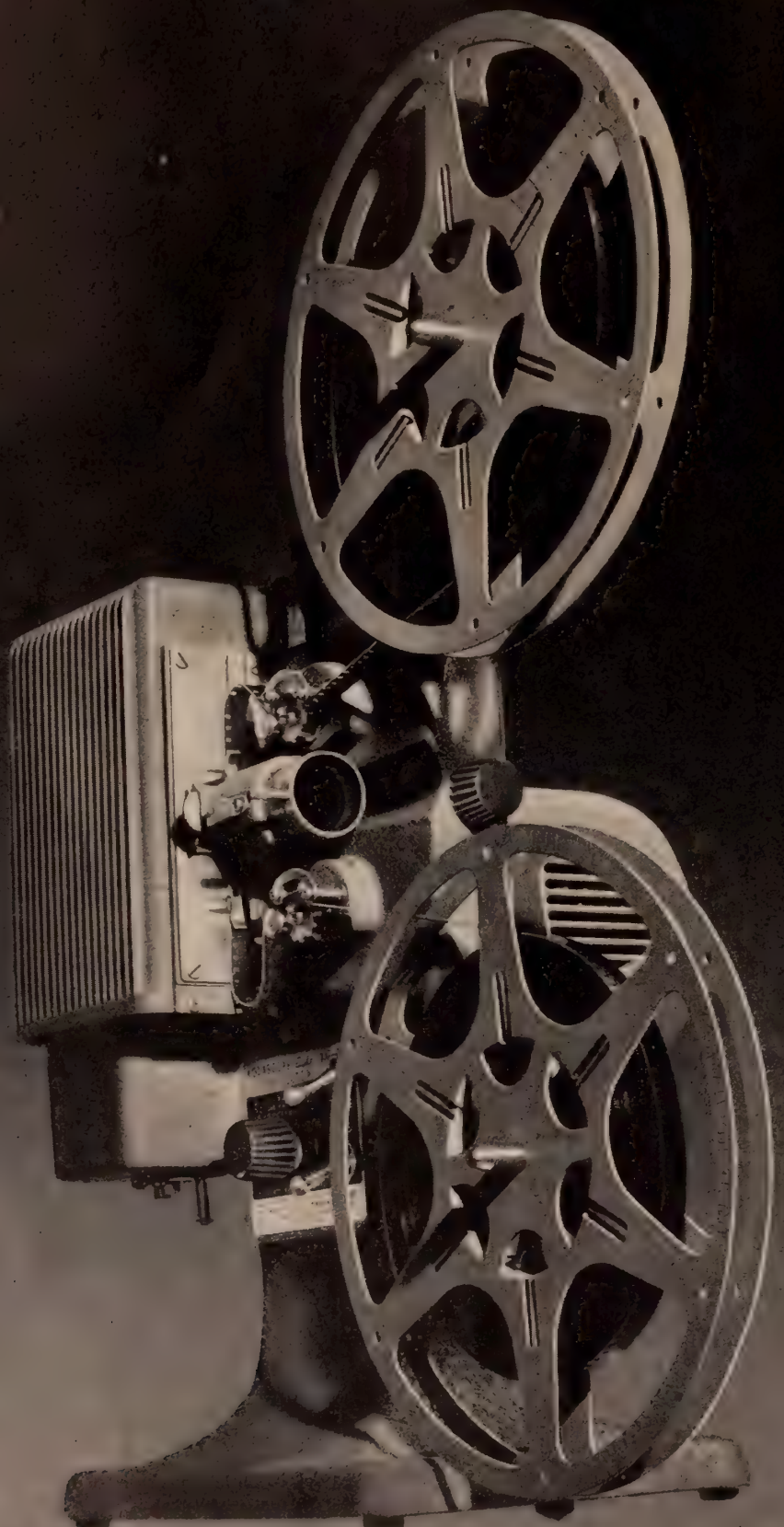
Do we feel like making a film about places, or things, or people? Shall it be "people" in the anonymous sense, shooting them in candid, documentary style at whatever they are doing — or shall we make an acted film, with people playing roles and carrying out the particular action that we want? Experience has shown that documentary, factual films, fun though they be, have a way of extending over long shooting schedules and using up a good bit of film (much of it on the cutting room floor.)

In this case, we want something modest that can be made in a few days, using a couple of rolls of film. So the best bet would seem to be a simple thread of story, with a few characters, relying on careful planning in advance to keep waste at a minimum.

The next question, then, is "What actors do we have available?" We might sit down and write a very amusing story

• *Continued on Page 484*

Announcing...



The NEW Kodascope Eight-71 Projector joins the Kodak family of fine equipment for 8mm. and 16mm. movies

Kodak
TRADE-MARK

KODASCOPE *Eight-71* PROJECTOR

UNSURPASSED BRILLIANCE WHEN IT'S NEEDED . . . FAST f/1.6 LENS . . . 400-FOOT CAPACITY . . . REMARKABLY COOL, QUIET OPERATION. IT'S THE BUY OF THE FIELD AT ONLY $97.50.

"Eight-71's" superb, completely *Lumenized* optical system, featuring the Kodak Ektanon 1-inch *f*/1.6 Projection Lens, teams with a powerful 750-watt standard lamp to provide abundant illumination for average use. But whenever you need it—for *big* 8mm. screenings in spacious rooms—*super*-brilliance is at your finger tips. Just touch an ejector to free the standard lamp . . . replace it with a 1000-watt accessory lamp . . . and Kodascope Eight-71 Projector provides an unexcelled level of 8mm. screen brilliance!

Other features, too—400-foot film capacity for 30 minutes of uninterrupted movies. Easy-action controls handily centered on a panel at the side of the machine. Motor rheostat that lets you adjust film flow. Cast-in handle for convenience in carrying. Friction-free safety shutter, moulded-rubber interior drive, and an easy-running, air-cooled motor for quiet, comfortable operation.

There's every assurance for long projector life . . . every safeguard for your film. Unique baffling in the condenser and aperture systems cuts out nonuseful light to eliminate excess heat at the film gate. An efficient fan and air-circulating system keep the whole machine cool . . . even after hours of operation with a 1000-watt lamp. And there's an air-operated safety shutter that cuts in automatically when film flow is adjusted below the safety point.

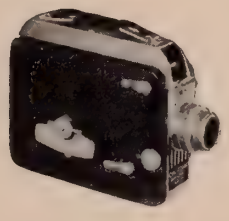
Trimly handsome . . . of rugged, die-cast aluminum construction . . . thoroughly competent on every count, *this* projector sets new standards of 8mm. value. Plan to see the "Eight-71" Projector soon—at your Kodak dealer's.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



CINE-KODAK RELIANT CAMERA

"Economy Eight" with luxury-camera features. Loads easily—no sprockets to thread—with low-cost 8mm. film in rolls. Interchangeable lenses, choice of speeds, built-in exposure guide, and other advanced camera features. $89.



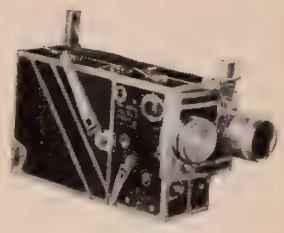
CINE-KODAK MAGAZINE 8 CAMERA

Talented "Eight" with the handiest, quickest method of loading ever devised—just slip in a magazine of film. Fast *f*/1.9 lens, adjustable finder, slow motion, scene-length and exposure guides, and other features. *Now only $147.50.*



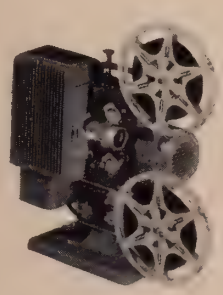
CINE-KODAK MAGAZINE 16 CAMERA

16mm. counterpart of the "Magazine 8." Has *f*/1.9 Kodak Cine Ektar Lens...one of the superb series of standard, wide-angle, and long-focus lenses that are the finest lenses made for 16mm. and 8mm. motion picture cameras. $175.



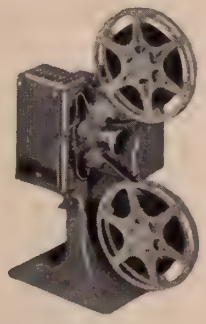
CINE-KODAK SPECIAL II CAMERA

Goal of every movie expert—it's the precision "Sixteen" with built-in controls that make advanced effects as easy as everyday shots. Choice of Ektar Lenses—*f*/1.9 or *f*/1.4. Choice of 100- or 200-foot film chambers. Prices from $898.50.



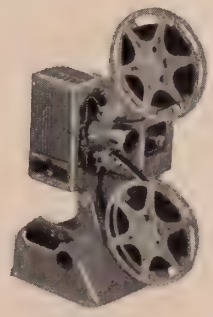
KODASCOPE EIGHT-33 PROJECTOR

Easy-to-use 8mm. projector with ample brilliance for most home showings. 500-watt lamp, *f*/2 Lumenized projection lens, sturdy but lightweight aluminum construction...and a down-to-earth price that's a real feature in itself. Only $75.



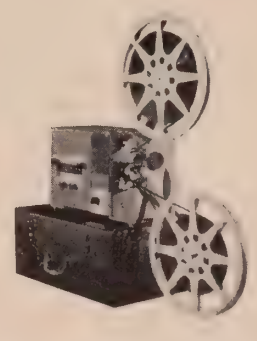
KODASCOPE SIXTEEN-10 PROJECTOR

Brilliant "Sixteen" with *f*/1.6 lens and 750-watt lamp, interchangeable with a 1000-watt accessory. The 2-inch lens is interchangeable, too, so that image size and brightness can be "tailored" to the size and seating of your audience. $135.



KODASCOPE SIXTEEN-20 PROJECTOR

Same lens-lamp versatility as "Sixteen-10"—plus luxury operation. Major controls are handily centered on a push-button panel. Still and reverse projection, automatic wind-up power cord. $225, with Standard or Projecto Carrying Case.



SOUND KODASCOPE FS-10-N PROJECTOR

Sound and silent shows at their finest in homes and clubrooms. $395, with twin speakers. *Sound Kodascope FB-40 Projector* (not illustrated) has remarkable 40-watt output for large auditorium showings. Reduced to $495, with twin speakers.

Prices include Federal Tax where applicable

THE CINE

Painting a Screen

Inquiries come in from time to time about home made screens, and how to paint them. The material to be used—light canvas, or whatever is selected—should be well stretched over a frame, since otherwise it will be impossible to do a smooth job of painting. (If it isn't smooth, you might as well throw it away, for there is nothing more distracting than brush marks and unevenness of the screen surface underneath the projected image.)

The first step usually is to fireproof the screen, by painting with a solution of ammonium phosphate, one pound to a gallon of water. When this is dry, give it a coat of sizing, made by dissolving about a pound and a half of glue in a pail of water. Allow to dry, then cover with any flat white paint. Any white paint will do, so long as it has a minimum of gloss and will go on smoothly. Even water paint can be used, if permanence is not important.

Title Backgrounds

Attractive backgrounds for Kodachrome and Anscocolor titles may be made with standard "cover stock," procurable at paper dealers listed in your telephone directory, Hal Coolidge advises. The stock size of this paper, 20 x 26 inches, costs approximately 10 cents per sheet.

Title lettering may be applied directly to the stock with a brush and ordinary show card color, or standard title letters may be affixed. Colors and textures are many and varied, offering limitless possibilities for unique and colorful backgrounds. A black and white title may be pasted on a sheet of colored material to provide a colored background. To give uniformity to your productions, use one pattern for all the title backgrounds of each film.

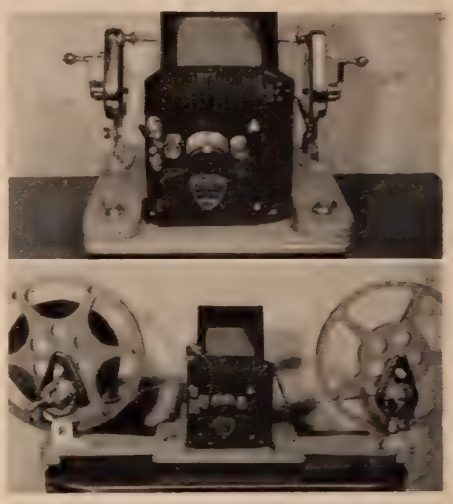
Compact Editing Board

Space is often a problem in laying out editing equipment. James I. McCaskill, of St. Louis, Mo., illustrates an extremely compact arrangement which takes up much less space than the usual long editing board. The viewer is mounted on one piece of plywood, and the rewinds on two smaller pieces which pivot on bolts. Wing nuts are used to tighten the two "wings" in position. McCaskill prefers to have the splicer entirely separated from the editing board, but as he points out, those who want it attached could easily have it fold upward on a hinge. The under side of the plywood sections carry on ample number of rubber feet of the type purchaseable at radio supply stores, to protect table tops.

One of the photos shows another useful editing aid. McCaskill connected a Veeder-Root revolution counter to the editor sprocket with a small flexible shaft. Each turn of the sprocket passes eight frames of picture, so the difference between any two successive readings, divided by two, gives the projection time in seconds. It would not be too difficult, of course, to mount a small 1-to-2 gear on the counter, so that each revolution would correspond to 16 frames, or one second.

Unforgetable Lens Cap

All of us, at one time or another, have made a shot with the forgotten lens cap still in place. As a sure preventative of this, Edward A. Weber, of Chicago, Ill., suggests a lens cap which it is pracically impossible to forget to remove. Cut a wide "rubber band" out of an old bicycle inner tube, and put this band around lens, camera and all. The lens is well protected, but the "cap" is so conspicuous at all times that it would be an absent minded soul indeed who could leave it on during a shot.



Easy Tinting with Tank

Readers who like to tint their black-and-white film or titles with Craig Cinetints, or the like, may be interested in a suggestion made by Stanley R. Balderson, of Richmond, Va., who finds that a Morse developing tank may be used for tinting in a very easy convenient manner.

The film is placed in the tank and run back and forth in plain water for about a minute. Then the water is removed and the dye solution poured in. The film is then run back and forth for the required time. In order to prevent the film from binding on the post, with possible damage, it is threaded to run from reel to reel rather than around the post. This method eliminates much of the muss ordinarily associated with tinting.

Simple Frame Counter

An easy method of attaching a frame counter to the Cine Special when making lap dissolves, wipes, multiple exposures and the like is suggested by A. Theodore Roth, of San Francisco. It could be applied to any camera having a hand crank spindle. On the Cine Special, one revolution of this spindle corresponds to 40 frames, or one foot.

Roth made a 2" paper disc, marked it off into 40 divisions, slipped the center over the hand crank spindle, and fastened it to the camera with Scotch tape. He then drilled the end of the spindle



TITLE AND SAMPLES OF BACKGROUND MATERIAL IN PATTERNS AND COLORS.

WORKSHOP

and tapped it to take a 3-48 machine screw. A sleeve with a ¾" pointer was fastened to the shaft with the 3-48 screw.

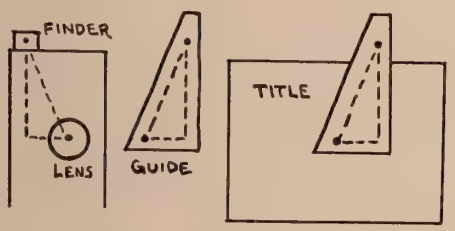
The pointer and sleeve interfered with the 8-frame crank spindle, so he made a new crank with a longer shank, which would clear the pointer. The pointer must be taken off while winding the camera, but not otherwise. Since the pointer need be attached only when making special effects, this is not a serious drawback.

Quieting the Projector

Noise from the projector is especially disturbing when music is being played to accompany the film. Vaughn Wallach, of Denver, Colo., suggests that soft rubber pads, of the type sold in hardware and variety stores, help to deaden the sound of the projector considerably if placed under the machine. The pads sold in stationary stores to put under typewriters might also serve, and the cheapest would probably be one of the pilot seat cushions of sponge rubber which can occasionally be found in war surplus stores.

Parallax in Closeups

One of the best ways to correct for the inaccuracy of the view finder at close distances is to make up a cardboard scale on which is marked the distance between centers of the camera lens and view finder lens.



The line of sight of the view finder and that of the camera lens are approximately parallel. At close distances, therefore, the view finder will be "off" by an amount equal to the distance between the two lenses. Measure the distance and mark it on a card, as shown in the accompanying sketch, along with a vertical or horizontal line for levelling up. When this is held in front of the camera, one circle should come opposite the camera lens and the other opposite the finder lens. In making a close shot, hold guide at the same distance as the object. Place one circle at the center of the title or other object, and line up the view finder circle in the center of the view finder. The object should then be correctly centered.

Fader for Titles

This fade control is easy to make, and can be used with any type of titling outfit. It slowly increases or decreases illumination to produce smooth fade-ins or fade-outs that are as good as the best professional results.

The fade-control is a rheostat controlled by a simple worm gear, devised by Arthur B. DeMuth. A 25 ohm rheostat which will handle 5 amperes at 115 volts is necessary to handle two Number 1 photofloods, which draw 250 watts each.

The parts required are shown in Fig. 1: a 25 ohm rheostat; a worm gear and its matching gear; a shaft to fit the worm gear, which is bent at one end to form a crank; a washer and a cotter key; and a 5 ampere, 115 volt single-pole double-throw switch which has an "off" position. In addition, you will require two pieces of sheet metal; one large enough to mount the rheostat, and the other of sufficient size to make a cover for the finished assembly.

The rheostat is mounted on the smaller piece of metal, the gear fitted to the rheostat shaft, and the worm gear is supported against the gear by two small metal brackets as shown in Fig. 2. A small hole is drilled in the crank shaft, for the cotter key. The ends of the sheet metal are bent at right angles to attach the cover. The cover is shaped to fit over the assembly and the switch is mounted on the front, as in Fig. 3. The unit may be attached to the wall or mounted on a wooden base.

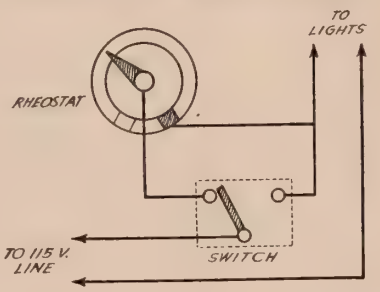
Wiring is shown in Fig. 4. Solder the connections neatly, and knot cords inside the cover to relieve strain on the connections. Rubber grommets should be used where the cords pass through the shell to prevent accidental cutting of the insulation. When the wiring is completed, the lights will burn at full brilliance when the switch is on the "normal" side.

When the switch is at "fade," turning the crank will either dim the lights out, or gradually increase the illumination to full brilliance. At the "off" position, both circuits are completely off.

In use, start your camera and begin to crank the rheostat. Count your footage from the point that the lights reach full brilliance. Fade lights out after the desired amount of footage is exposed. For lap-dissolves in titles or effects, the same procedure is followed and then the fade-out footage at the end of the title is either cranked back on the camera, or the film is rethreaded in the darkroom ahead of the beginning



FADER AND WIRING DIAGRAM



of the fade-out, and then re-exposed as the fade-in of the next title begins.

Aligning Solid Letters

A useful kink in providing for the alignment of solid title letters is contributed by A. Theodore Roth, of San Francisco, one of our Advisory Editors. His problem was to make a series of titles connected by wipes, without a sufficient number of the white lead letters to compose them all simultaneously. These were to caption reels of footage shot by his daughter in Europe, and the last main title on each reel was to wipe off and be followed by a hotel sticker of the first city visited.

Blue card was used for the backgrounds. Each title was laid out with the letters all aligned. Then, with a sharp pointed white pencil, he traced around each letter. After that, any letter or letters could be taken away for use in a previous title card, and replaced in perfect alignment in a jiffy.

The titles were shot on a vertical titler. By putting a three foot piece of beaver board over the easel, it was a simple matter to slide one title on, while pushing the previous one off.

News Flashes

Television Obsolete?

Will television sets be made obsolete when color comes in? When will it occur? Some light on these questions may be forthcoming before too long. The National Bureau of Standards has organized a Color Television Committee for the purpose of surveying the present status and future prospects of color television. The Committee will study the scientific and technical phases of the problem, including the adaptability of present television receivers.

SMPE Convention

The Society of Motion Picture Engineers semiannual convention will be held in Hollywood, at the Roosevelt Hotel, October 10 through 14.

It will feature one day on Mt. Wilson, with a field trip through the television transmitter stations and an evening session of papers highlighted by a talk by Dr. Vladimir Zworykin of RCA, who will describe developments in television cameras.

The first two days of the Convention will be devoted to color and will feature papers by DuPont, Ansco, and Eastman Kodak. Wednesday, the 12th, will be devoted to papers on high-speed photography, since the High-Speed Committee of the SMPE has obtained interesting papers on this subject. The banquet will be held Oct. 12.

Documentary Films

The Third International Festival of Documentary Films will again form part of the festival of music and drama in Edinburgh from August 21 to September 11. It is the only international festival devoted entirely to documentary films. While the festival is non-competitive, a certificate is issued to films selected for exhibition. At last year's festival, 130 films from 26 countries were shown. Information may be had from the Edinburgh Film Guild, 6-8 Hill Street, Edinburgh 2.

Cannes Film Festival

The International Amateur Film Festival of 1949, organized by the Cannes Cine-Club under the patronage of the French Federation of Amateur Cinema Clubs, will be held at Cannes, France, from September 4 to 11.

Movies for Mariners

Tanker crews are now enjoying movies at sea. With motion picture projectors installed on 19 ocean-going tankers this month, the Sun Oil Co. became the first company in the petroleum industry to offer regularly-scheduled film programs for entertainment of tanker seamen on a fleet-wide basis. Feature pictures, safety films and educational shorts are supplied the ships for each trip in the regular run between the Marcus Hook refinery and ports on the Gulf of Mexico. The movies are shown in mess halls, or on the decks of the tankers. Radio operators or other crewmen run the Ampro sound projectors. Film rental costs are proportionately paid for by the company and from the Sun Marine Athletic Association fund, which is made up from the sale of soft drinks aboard tankers. Films of Sun fleet activities are being made, and will be added to the movie schedules.

Romance of the East

"The romance of the East is dead."

So says G. A. R. Mergard, manager of Eastman Kodak Company's branch at Singapore, now visiting in the United States.

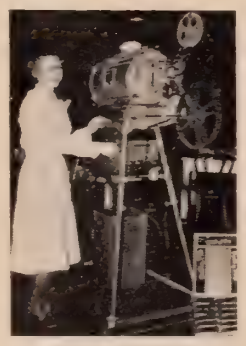
"The type of life often depicted in movies and stories died with the war," the Kodak executive said.

"Singapore and Malaya have been in a state of emergency for the past 11 months," he explained. "Food rationing is still in effect. Items such as butter, fats and sugar are scarce. The official rice allocation for Asiatics is well below actual requirements, necessitating purchases of black market rice for daily consumption.

"The market for photographic supplies is hindered by a lack of U. S. dollars, as in many other countries. This makes it practically impossible for Orientals to buy the more expensive types of equipment."

In spite of the emergency conditions, however, Mergard said he believes Singaport and Malaya will be able to resist communism and internal strife now rampant in surrounding countries.

Ampro Projector



Employees in the Mars plant at Chicago, Illinois, have a new "employee morale booster," an Ampro 16mm high intensity arc type sound motion picture projector. It shows brilliant "professional quality" sound movies in the cafeteria for the entertainment of all employees.

The Willoughby Story

A success story of a merchandising pioneer is told in the life story of Charles G. Willoughby, founder of Willoughby's Camera Store in New York City, in an article in The American Magazine, August, 1949, titled, "You Have 20 Chances to My One." Starting in business 50 years ago with a $5 box camera, Willoughby now runs the world's largest retail camera store.

House for a Heroine

The presentation and first showing of a 16mm film, which will record the spirit of united labor and industry which cooperated to build a "Dream House" for a 14-year-old fire heroine, was made recently in the library of the Cook County Hospital at Chicago.

The film records the progress of construction of the $17,500 house completed this spring by the people of Chicago to honor pretty Roberta Lee Mason. She almost lost her life saving three brothers and a sister when fire destroyed their frame cottage on February 17. Roberta has been undergoing treatment at the hospital since the fire.

Eugene J. Atkinson, business manager of the Chicago Moving Picture Machine Operators Union, Local 110 (AFL), produced the film in accordance with a promise made by him when all building trade unions and industry agreed to build the home. Atkinson and five other cameramen filmed the construction operations from the beginning until the home's dedication on March 27. The house was built in the record time of three weeks.

Coincident with the film presentation, Atkinson gave Roberta and her family a Victor Envoy projector for use in showing the special film and to aid Roberta in her education.

Cine Evening Class

A photography class in Amateur Motion Pictures will be included in the fall Theater Arts class program announced by University Extension, University of California, Los Angeles. Instructor Thelner Hoover will include six consecutive Tuesday evening meetings at 7:30 in U.C.L.A.'s Royce Hall, room 132, starting September 20. Featured will be the motion picture camera, characteristics and uses of films, methods of exposure determination, timing and panoraming, care and use of projectors and other techniques including splicing.

What do you want to know?

Maybe there is something about movie making that has been troubling you for a long time. Maybe it's how to do something or how others have done it, even the professional studios. Let's have your questions, and we will try to answer them, either in an article or in a department for just such information.

Movie Salon At Asheville Festival

Charles J. Ver Halen, Sr., publisher of HOME MOVIES MAGAZINE will be one of three judges of the Movie Salon at the first annual Fine Arts Festival, Asheville, N.C., October 13, 14 and 15. The other judges are Ralph E. Gray and James Wong Howe, well-known Hollywood cameraman.

The Salon is an invitational affair, for top award winners of the 1946, '47 and '48 contests in MOVIE MAKERS and HOME MOVIES MAGAZINES.

All of the entries will be screened for the public, according to present plans, and the prizewinners will be given a grand showing on the final evening.

In addition to photography, the arts of dramatics, music, painting and dancing will be represented, and the crafts of woodcarving, weaving, pottery, basketry, and silversmithing.

Classification of films will be: 1. Scenario, 2. Family, 3. Documentary, 4. Travelogue, and 5. Special class (for advanced filmers, sound on film, etc., or for films for which compensation has been received prior to Oct. 1st, 1949).

The purpose of this Salon is not only to give recognition to the top amateur filmers, but to convey to the general public the high plane of work of serious amateur movie photographers.

The Smoky Mountain Movie Club of Asheville, N. C., P.O. Box 11, with headquarters in the George Vanderbilt Hotel, will have a staff ready to act as host and to help visitors.

The Blue Ridge Mountains offer many attractions to tourists, including Chimney Rock, noted monolith, towering 1,000 ft. above the blue waters of Lake Lure; Blowing Rock, noted for its upward current of air and a very popular resort area; Grandfather Mountain and Linville Gorge; and the Black Mountains, where 15 peaks within 15 miles rise to an altitude above 6,000 feet, the central eminent peak being Mount Mitchell, the highest in Eastern America.

The Craggy Mountains are located close to Asheville and are visited by thousands annually to see the noted Rhododendron Gardens. To the Southwest and West, you will find the Sapphire country with granite-sided peaks and crystal lakes and waterfalls, the Balsam mountains and the famous Mount Pisgah. Near Asheville is located the world-renowned Biltmore House and the Biltmore Estate, built by the late George W. Vanderbilt at a cost of seven million dollars. It contains many rare treasures gathered from all over the world. Asheville, the metropolis of twenty Western North Carolina counties, has a metropolitan population of 84,000 and a trade area population of over 500,000. It is located at an altitude of 2,340 feet above sea level.



FOR TITLE BACKGROUNDS in color, monochrome prints may be either toned or tinted. This photo is reproduced from a print on the new Kodak Opal K.

Product News

Kodak Opal K Has High Lustre

Kodak Opal Paper K — an outstanding new high-lustre photographic paper that inherently produces an exquisite warm color by direct development — has been announced by the Eastman Kodak Company. The new paper is particularly intended for portrait and advanced amateur photographers who desire an especially high-quality photographic paper that can be toned to yield an attractive selection of tones in virtually any standard toning bath. It has a cream-white, fine grained, high-lustre surface. In addition to its tremendous flexibility in toning, Kodak Opal Paper K can also be easily tinted with oils. The lustrous surface of the new paper creates a real feeling of depth in the image.

Keystone Prices Lowered

The Keystone Manufacturing Co. announces price reductions of magazine cameras. The Keystone K-40 with f2.5 lens, has been reduced to $99.50 (from $116.50). The K-40, with Wollensak f1.9 focusing lens (previously $145.50), is now $124.50. In addition, Keystone has introduced a new K-40 8mm magazine load with an f1.9 fixed-focus lens, at $109.50. Prices include tax.

Keystone's 8mm turret magazine models are included in these price adjustments. The K-45 turret, with f2.5 lens, now is $118.50 instead of $135.50. This model with f1.9 focusing lens has been reduced from $164.50, to $143.50.

Reductions have been effected on 16mm magazine cameras, too. The K-50, with f2.5 Wollensak lens, $114.50,

FILM LIBRARIES

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Evans Motion Picture Co.
2107 Fifth Ave. North (3)

ARIZONA

PHOENIX
Movie Center
119 West McDowell St.

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HOLLYWOOD
Camera Craft Film Library
6764 Lexington Avenue
HE 6856

Castle's, Inc.
1529 Vine Street
GL-5101

Hollywood Camera Ex.
1600 Cahuenga Blvd.
HO. 3651

Leader 16mm. Film Library
4336 Sunset Blvd.

LOS ANGELES
Films Incorporated
1709 West Eighth St.

SAN BERNARDINO
Valley Film Library
1657 E. Street

SAN FRANCISCO
Brooks Cameras
56 Kearny Street

SANTA ANA
Frank's Cameras
407½ N. Broadway
Phone 3508

ILLINOIS

CHICAGO
Films Incorporated
64 East Lake St.
Ideal Pictures Corp.
28-34 East Eighth St.

KANSAS

HUTCHINSON
Don E. Reger Film Rental Library
Box 864, 5½ W. Sherman

MARYLAND

BALTIMORE
Lewy Studios
853 North Eutaw St. at Biddle
Stark Films
537 North Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
208 Newbury St., Dept. HM
Frank Lane & Co.
5 Little Bldg.

BROCKTON
Iris Pharmacy
238 Main St.

NEW JERSEY

PASSAIC
The No-Wat-Ka Co.
257 Main St.

NEW YORK

ALBANY
Hallenbeck & Riley
558-562 Broadway

BROOKLYN
Reed & Reed Distributors, Inc.
7508 Third Ave. (9)

NEW YORK CITY
Commonwealth Pictures Corp.
723 Seventh Ave.

Films Incorporated
330 West 42nd St.

Institutional Cinema Service, Inc.
1560 Broadway (19)

King Coles Sound Service
340 Third Ave. (Zone 10)

Mogull's Films & Camera Exchange, Inc.
55 West 48th St. (Radio City)

Nu Art Films, Inc.
145 West 45th St.

YONKERS
Ideal Motion Picture Service
371 St. Johns Avenue (4)

OHIO

CLEVELAND
Sunray Films, Inc.
Film Bldg., 2108 Payne Ave.

OREGON

PORTLAND
Films Incorporated
314 S.W. Ninth Ave.

PENNSYLVANIA

ALLENTOWN
Commercial and Home Movie Service
727-729 West 19th St.

PHILADELPHIA
Ted Kruger
3145 N. Broad St.

READING
Hollywood Film Service
116 No. 9th Street

RHODE ISLAND

PROVIDENCE
Samson's Picture Service
35 Portland St. (7)

TENNESSEE

CHATTANOOGA
Grady Young Pictures,
837 McCallie Avenue

WASHINGTON, D.C.

International Cine Society
1300 Taylor N.W., Dept. 102-K

WISCONSIN

MILWAUKEE
Movie Mart
4518 West Burleigh St.
Phone: Hilltop 1509

MANY DEALERS LISTED ABOVE RENT PROJECTORS AND SCREENS; ALSO HAVE COMPETENT PROJECTOR OPERATORS AVAILABLE

was $122.50. This model with Wollensak f1.9 focusing lens, now is $146.00.

The Keystone K-108, 8mm projector has been reduced in price. With 750 watt lamp, automatic cord reel in base, 400 foot reel and other features, it is now $129.50.

Slide Projector

Aluminum castings replace stamped steel forms in the new housing designed by Robert Mayer Associates of New York, industrial designers, for the Kimac Deluxe Universal Projector, $69.50. Slides of all sizes, from 35mm to regulation lantern slides, can be shown. Convection cooled, the machine operates on a 300 watt lamp and has three optically correct condensors.

Telephoto Lens

The Cinepar 2", f/2.5 Telephoto Lens, ($39.50, Mansfield Industries) for 8mm cameras has all elements hard coated. The lens is fixed focus.

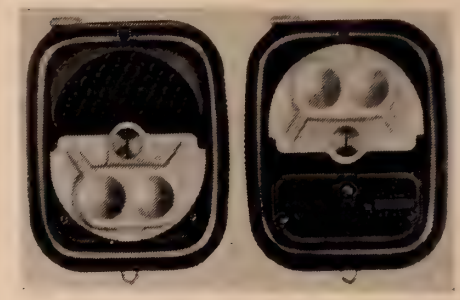
Kodak Mexicana

Kodak Mexicana Ltd. will move into a new two-story building in Mexico City this month. The new structure, containing 35,000 square feet, was built to meet specific needs of the manager of the Eastman Kodak subsidiary.

Included are showrooms for medical, graphic arts, audio-visual, industrial, and amateur photography. Also a model studio, a teaching laboratory for demonstrations, and a projection room that seats 70.

Exposure Meter

The Weston Cadet ($21.50), designed especially for travelers, casual photographers and those who want a small, easy-to-use meter, is announced by the Weston Electrical Instrument Corp.



Though small enough to fit into a vest pocket or purse, the Cadet is equipped with the Weston instrument movement and photronic cell, and gives shutter and diaphragm settings for either still or motion picture cameras. The Cadet can be used for measuring either reflected or incident light. A translucent light collector, pivoted on the back of the meter, converts the Cadet from a reflected light to an incident light meter in an instant.

Lens Cloth

Kleerize (15c) is an impregnated cleaning and polishing cloth that forms an invisible protective film on glass surfaces, lasting from 24 to 72 hours. This film not only prevents the formation of steam and mist, but also helps eliminate glare, and repel dust and dirt. Originally designed for use on eye-glasses, it also may be used by photographers. The cloth not only cleans the camera lens, but applies its film without damage to the thin magnesium fluoride coating that is generally applied to new lenses to cut down loss of light due to reflection.

Plastic-Ceramic Letters

Interchangeable letters, in three forms, are produced by Hernard Manufacturing Co. "Track" letters have square lugs at the base to fit into vertical or angular tracks. "Pin" letters have steel pins which allow the letters to be placed like thumb tacks on any suitable surface. "Sanded" letters may be pasted or glued on a flat surface. Made of plastic-ceramic material, the letters may be painted in any colors. They come in 17 different sizes and styles, varying from ⅜-inch to 1-inch in depth of relief, and ½-inch to 9 inches in height. The letters come in alphabet groups, or fonts, with price averaging 6½ cents per letter, size ¾ inch; and 58 cents for the 9-inch.



Tape Recorder



A new model of the Eicor magnetic tape recorder the "President," 1000 A, $134.95, is slightly larger than the Senator (Model 1000), $124.95. Both units have a high fidelity, five-tube AC speaker-amplifier. Ample storage space is provided for the sensitive crystal microphone, cord and extra reels of magnetic tape in the five inch or large seven inch "half hour" sizes.

Both models are equipped with a six inch speaker of two watt output. Typical frequency response on production models is flat from 100 to 4,000 cycles.

Kodak 8MM Projector

A smart, quiet, new 8-mm motion picture projector, which offers a number of decided advantages, is the new Kodascope Eight-71, with its Lumenized one-inch, f/1.6 Kodak Ektanon projection lens and a 750-watt lamp is $97.50, tax included. A 1000-watt lamp can be used.

The projector cooling system incorporates baffles introduced into the aperture and condenser systems. This offers maximum protection for film and makes for longer life. The projector also features 400-foot reel capacity and fingertip controls for motor, lamp, and motor rheostat centered on a panel.

A new type of safety shutter operates by air pressure rather than friction. A molded rubber drive belt eliminates noise that might be produced by a coil spring drive.

As an accessory, a new type of carrying case is made of wood and covered with boar-grain Kodadur. An easily removable front facilitates removal of the projector.

Slide File

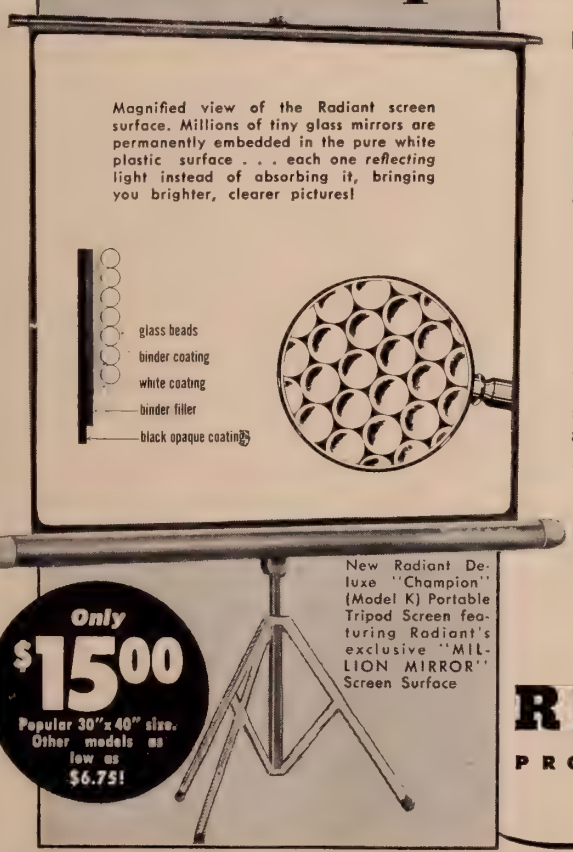
A new type of file box for 2 x 2-inch slides — which may well lead to a new system of filing miniature black-and-white and color transparencies — has been introduced by the Eastman Kodak Company. The new Kodaslide Compartment File ($3.75) differs from standard



filing systems for miniature transparencies in that it consists of twelve compartments hinged together in such a way that they form a complete file box when closed. The compartments are open along the top and sides, but will easily hold from one to 20 cardboard slides or up to 8 glass-mounted slides in each compartment.

In use, any compartment may be swung out from the base of the box, at which time all slides become instantly and conveniently accessible. This new method encourages group filing in compartments by subject. It also simplifies projection and the return of projected slides to the file by making it easier to pick out any specific group of pictures and to replace slides after projection. An index sheet on the inside of the cover provides space for identifying the contents. The cover, when closed, locks all compartments into a fixed position.

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Now — luxury screens at new low money-saving prices — with *more* features, *more* quality than ever before

MAKES *ALL* PICTURES BRIGHTER, SHARPER, CLEARER . . . You'll thrill to the wonderful difference in *all* your slides and movies when you show them on this new value-packed Radiant De Luxe "Champion." The exclusive Radiant "MILLION MIRROR" Hy-flect screen surface brings out all the crisp, contrasty brilliance of black-and-whites . . . all the natural radiance and beauty of full color pictures. *It is truly amazing* how much better every picture appears when projected on this new low-priced Radiant "Champion."

DELUXE FEATURES FOUND *ONLY* ON HIGHER PRICED SCREENS! You'll wonder how this new full size, 30" x 40" Radiant "Champion" can have so many luxury features . . . and yet be priced so low! It sets up in seconds, adjusts instantly to a score of projection positions, folds into carrying position just like *that!* Beautifully finished, the "Champion" is built to give years and years of real projection enjoyment. And remember—Radiant screens are the only screens with a *lifetime* guarantee! At this *great new low price,* it is a value you won't want to miss!

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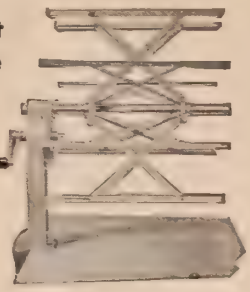
MORSE G-3
DAYLIGHT DEVELOPER

✔ SHOOT
✔ DEVELOP
✔ PROJECT

MOVIES IN HOURS

With the Morse G-3 Daylight Developing Tank, reversal or positive motion picture film can be processed quickly and economically at home. From filming to projection is a matter of hours with this compact, efficient unit. A darkroom or changing bag is necessary only for loading the G-3 reels and placing them in the tank. Thereafter, all developing operations are performed in daylight — speedily and safely. The stainless steel film reels accommodate up to 100 feet of Double 8 m.m., 16 m.m. or 35 m.m. film — adjust to either size by a turn of the top flange.

Dry Fast with the MORSE M-30 Film Dryer



This simple, portable unit dries from 5' to 50' of 16 m.m. film, or its equivalent, in about 10 minutes. Centrifugal motion effectively removes all water without harming the emulsion or leaving water spots. Reel is collapsible and removable for storage or carrying. The M-30 Dryer and G-3 Developer belong in every miniature film fan's equipment.

SEE YOUR DEALER OR WRITE —

The Morse INSTRUMENT COMPANY
23 Clinton St.
HUDSON, OHIO

Manufacturers of
PRECISION PRINTERS - DEVELOPERS
STUDIO LIGHTS - WRINGERS
STRAIGHTENERS - FILM DRYERS

checking flash synchronization. It is a temporary photosensitive sheet made of plastic within which has been sealed a phosphorescent pigment. When used in place of film in a camera, Checkmate will register a temporary picture of the flashing bulb, instantly, without processing. Analyzing this image and comparing it with the photos provided in the instructions, the condition of synchronization can be determined.

Checkmate, $1.00, will fit a standard 4 x 5 film holder, for other sizes, it can easily be cut with a scissors.

Focus Guide



The Cal-Cam Focus Guide ($7.95), for 35mm or Bantam still cameras, assures careful framing and focusing of close-up pictures of flowers and other small objects, as well as certain types of copy work. The guide consists of a frame on which to mount a camera and an adjustable copying frame to locate the object. The copying frame is equipped with adjustable scales which may be set for any size field from 1 x 4 inches to 10½ x 15 inches. This frame is mounted on two rods and may be et at any distance from the camera up to 19½ inches. The rods are scaled in eighths of an inch from 10 to 19½ inches. One to 3 diopter auxiliary lenses can be used.

Portable Floodlight

Employing the new 375 watt medium beam spread GE bulb, the Powelite "Senior" four-bulb unit delivers 80,000 lumens—as compared with 26,000 by four of the old 500 watt 80° beam spread RFL No. 2 bulbs. The new unit draws 25% less current but yields 38% more light.

The built-in dimmer switch on "dim" provides light for focusing and composing; switched to "bright" it produces full light for "taking." It has a built-in fuse. A handy "Carry-Pak" is provided with both the four-light "Senior" and the two-light "Junior," $12.95 and $6.95, respectively.



Stubby Tripod



To aid the making of low angle shots of flowers, pets, babies and other subjects which hug the ground or the floor, the "Quick-Set" Stubby is short legged and really "gets down" to business. The 3 section tripot closes down to a size which permits carrying in small equipment cases or even a duffle bag. It has the "Quick-Set" Elevator feature too.

Film Splicer

The Mansfield Auto Splice ($6.95) has a double edge scraping blade to make a scraping job in a few seconds. A floating pivot compensates for unevenness in the film. An automatic release insures nonbreakage of the spliced portion. Under tests, two units completed 40,000 splices without showing wear.

Dowlings Fifth Ave

Dowling's Fifth Avenue, Camera Bargain Bulletin, four pages of values in movie cameras, still cameras, exposure meters, lenses, projectors, screens and other items, is available, free of charge, from Dowling's Fifth Avenue, 570 Fifth Avenue, New York 19, N. Y. Dowling's have become an affiliate store of the American Automobile Association, and AAA members are invited to take advantage of the benefits afforded.

Wetting Agent

Wondrop is a photographic wetting agent. One drop is sufficient to treat 8 ounces of photographic solution—hence the name "Wondrop," by Director Products Corp.

Wetting agents, by their very nature, tend to corrode metals by producing more intimate contact between the metal, water and dissolved oxygen. The new Wondrop contains a photographically inactive inhibitor which prevents the corrosion of equipment in which it is used. It is now stable in both acid and alkaline solutions, and can be safely used in all photographic baths. In the developer, it provides instant all-over wetting, prevents streaks and undeveloped pinpoints caused by particles of dust holding tiny air bubbles to the surface of the film or paper. Wondrop's most important function, however, is in the final washwater. Here it makes for quick and even run-off of the water without requiring wiping, thus avoiding damage to the delicate emulsion and preventing the formation of water spots caused by

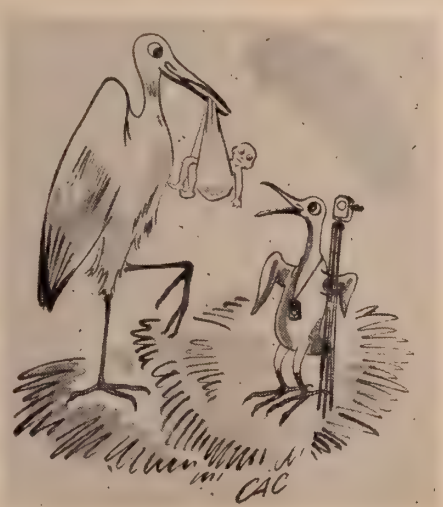
slow localized drying and the deposit of dissolved water minerals. Price: 4-ounce bottle, $1.00; pint $2.25; gallon, $11.75.

Amateur Home Movie Reviews

★★★Excellent, ★★Good, ★Average

★★**NORTHWEST PARADISE,** 200-foot 8mm Kodachrome, by Al Londema, Salt Lake City, Utah. Beautiful outdoor scenes of the greater northwest and good photography. A vacation-type movie, it showed an automobile journey through colorful country with lakes and mountains. Several good dissolves and pans are used and many of the scenes thrive on good composition. Titling is good with fade outs well employed. Cuts between scenes are timed to keep continuity. More scenes with people in them could have been used to add life to the movie.

★★**FLIGHT FROM YESTERDAY,** 400-foot 16mm black and white by John E. Hamby and George W. McKinney, Chapel Hill, N.C. A story based on the imagination of an artist following an automobile accident which proved fatal to his girl friend. All the tricks of movie making are employed to help the pace of the story. Good pan shots, interesting angles and a variety of long, medium and close-up shots give a professional touch. The chief criticism is the varied densities of exposure. Following the accident, the artist paints a portrait from his imagination to relieve his strained mind only to be confronted by the subject. Trying to escape the realization of his failing mind he drives to his death. The viewer is left with the question whether or not the subject of the portrait exists. This could be corrected by the addition of a few sequences to clarify the situation.



"You mean obstetrics is the ONLY career open to a stork?"

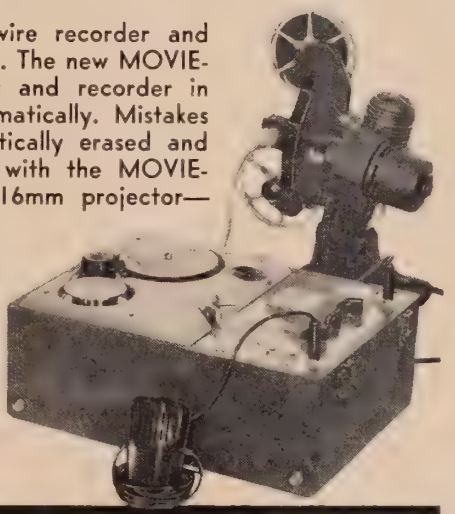
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MOVIEVOX—complete with synchronizer, microphone, amplifier, wire recorder, speaker, all necessary cords—sells at your dealer's for $225.00. Or the MOVIEVOX synchronizer can be installed on your Webster wire recorder and projector for only $75.00. See your dealer today—or write for illustrated literature.

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Film Releases

NEW 8MM AND 16MM SILENT AND SOUND COMMERCIAL RELEASES



Friendly Enemies. 10 reels, 16mm. Edward Small production, released by Commonwealth Pictures, starring Charles Winninger, Charlie Ruggles, James Craig and Nancy Kelly. Laughter, romance and thrills.

Come to the Circus. 3 reels. Library Films, Inc. ($75.00). A story of the Big Top, featuring the Fratellinis, comedy clown troop, and acts by trained horses, elephants and tigers.

Music with Spice. Reels 2, 3 and 4. Sound, three features on each reel. Official Films. Featuring Isabellita and Faith Bacon.

Driven to Kill. American Transit Association. Sale, $50.00. With the recent winning of a "Safety Oscar," this picture climaxed a first year effort aimed at the reduction of street and highway accidents.



The Frameup and **The Goose Flies High,** 8mm and 16mm, silent and sound. Castle Films. A terrytoon cartoon with Gandy Goose, a brand new comedian in the home movie field.

Canadian Shorts

A shooting unit of Associated Screen Studios returned to Montreal headquarters after a wide swing through western Canada, headed by Director Gordon Sparling, with Jack Hynes as chief cinematographer. They returned with enough exposed film "in the can" to make up the next few releases in the "Canadian Cameo" series of theatrical shorts.

They had the privilege of shivering in Vancouver's unseasonal mid-fifties, while easterners sweltered in the torrid nineties. For animal action shots at Banff, they went after a bull moose. In the heart of the Selkirk Range, they shot the famous "Switchback" section of the Yoho Valley road in color. This road rises 200 feet in one-third of a mile, zigzagging up the mountain in a series of sharp turns like the letter 'Z' (enough to make even a movieman dizzy) and beautiful on the screen.

The highlight came when they turned their lenses on the Macleod Stampede. The effort to keep sunfishing untamed broncs and cannonballing wild steers in the rangefinder was enough to test any lensman's skill and nerves. When the final footage was shot, the unit's scenarist, Patricia Sparling, was presented with a regulation ten-gallon hat by enthusiastic onlookers in traditional Western fashion. The new Canadian Cameo series is released for theatrical showing through Empire-Universal.

Abstract Film

The American two-reel color sound film "Five Film Exercises," among more than one hundred entries from all parts of the world, received the award for the "best use of sound" in the avant-garde section of the International Film Festival sponsored by the Belgian Government at Brussels. Other award winners from the western hemisphere in this category were films by Norman MacLaren of Canada and Oscar Fishinger of Hollywood. The young producers of the "Five Film Exercises," John and James Whitney, aged 32 and 27 respectively, have lived in California most of their lives. The brothers have both been holders of fellowships from American aid-to-artists Foundations, their experiments in abstract film art having gained recognition in the fields of cinematography and modern art. Distribution is being handled by Hollywood-Panamerican Films.

Highway Safety Film

Members of the Georgia State Patrol showed films on driver training and highway safety to 59 audiences which totaled 12,907 persons during one month of March of this year. These showings, mostly at schools and civic clubs, were conducted by the patrolmen in Georgia's seven safety education districts. Each patrolman is provided with a 16mm motion picture projector and a library of safety education films is available to him.

Out of the Night. Documentary. Ideal Pictures Corp. A 30 minute film telling of rehabilitation through religion.

Is your light right?

In this new book a top-rating Hollywood expert tells you how to achieve the beauty and enchantment of the best photography.



Painting with Light

TELLS YOU, IN CLEAR DETAIL, HOW TO LIGHT

People:
how to light different types of faces; lighting on clothes; photographic values of make-up; getting the right light on people out of doors.

Special scenes:
firelight, candlelight; lighting to create special mood; flickering light, rain, lightning and other storms; light effects of background colors; glamorizing "props": equipment you can make.

Interiors & exteriors:
lighting for proper perspective, highlights, shadow; night light indoors; the street at night; shooting an interior from outside; light from doors and windows; light for different times of the day, different seasons; the right light on snow, ice, water; the sea at night, and scores of other scenes.

"Absorbing and interesting," says DORE SCHARY. *"A MUST text for all serious amateurs"*—ANTHONY MANN.

By John Alton

Director of Photography, MGM, Paramount, Eagle Lion, etc., whose pictures have been cited by the critics as "some of the most exciting in cinema annals."

295 illustrations and diagrams show all equipment and just how to place it for different effects. Many striking illus. from Hollywood studios.

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Please send me a copy of PAINTING WITH LIGHT on approval. I will either remit $6.00 plus a few cents postage, or return the book at the end of ten days.

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Westinghouse Films

Sound motion pictures and slide films for education and entertainment programs are described in a new 46-page booklet announced by the Westinghouse Electric Corporation.

The booklet discusses the no-charge basis on which the films can be borrowed, and information on the available size, projection time and type of film. Instructions for ordering are included.

The films are listed under three headings — (1) motion pictures of general interest, (2) motion pictures that promote Westinghouse products but of general interest, and (3) slide films and instruction courses. For booklet (B-4273, write Westinghouse Electric Corp., Box 868, Pittsburgh 30, Penna.

Columbia

Columbia Pictures has entered the non-theatrical field, with Screen Gems, Inc., 729 7th Ave., N.Y. 19, named as distributor. Initial releases include ten Columbia hits, four of the *Blondie* films, five *Durango Kid* Westerns, five musical Westerns and two serials. Stars include Cary Grant, Martha Scott, Jean Arthur, Bing Crosby and Glenn Ford.

Films Wanted

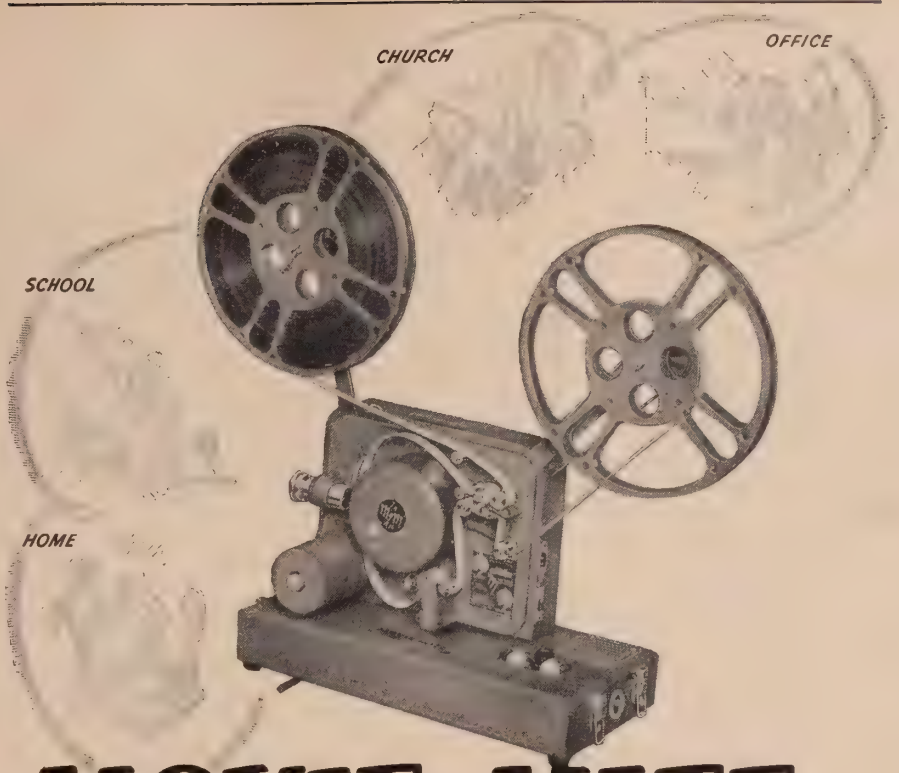
The adult motion picture photography class of Santa Barbara, Calif., would like to view good amateur movies made by amateurs in any part of the world. Donald B. Calamar, 212 West Mission St., Santa Barbara, Calif.

Ideas to shoot

• *Continued from Page 447*

under full steam, a ship at sea, or an airplane taking off or landing. At a filling station, get a shot of a pump dial rotating as a tank is filled. When your car is being serviced, or when a front wheel is jacked up, shoot the wheel rotating. Let it start slowly and then accelerate. Get a friend to move the wheel from outside of camera range. These stock shots may be filed away, and their importance will become apparent when you edit your travel films and need footage to show your progress on a trip.

RAILWAY STATIONS ARE PHOTOGENIC, especially the outdoor ones. Shoot a train as it first appears in the distance, then the arrival and the departure as the train gradually disappears from view. Shoot the station—people waiting, greeting, joking, hugging. Show hands waving hello—and goodbye as the train pulls out. Later you can utilize the best of these stock shots when editing a film story of a trip of your own. Your friends, unless they are aware of stock shots, will think that you hired two camera crews to document your trip—one camera crew to get to the station ahead of you and film the arriving train. And that you had another camera crew stay behind and film your train's departure.



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MOVIE-MITE established new standards . . and leads in the production of an amazing combination of quality and economy.

MOVIE-MITE, complete with speaker, weighs only 26 lbs. Universal 25-60 cycle A.C. or D.C., 105-120 volt operation.

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FULLY TESTED
GUARANTEED
Excellent Quality

CHEAPEST BY THE DOZEN

		EACH	LOTS 3	LOTS 6	LOTS 12
8mm	25-ft. Dbl 8	1.65	1.50	1.25	1.15
16mm	50-ft. Mag.	2.75	2.50	2.25	2.00
	100-ft. Roll	2.95	2.75	2.50	2.25

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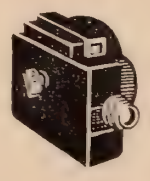
WITH A

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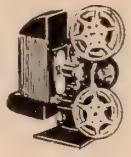
HOME MOVIES Magazine brings to its thousands of ardent readers the first, complete directory of home movie equipment ever compiled. Added proof why HOME MOVIES Magazine is the leader in the Amateur Movie Field . . . why more home movie enthusiasts enjoy HOME MOVIES Magazine every month, than any other publication.



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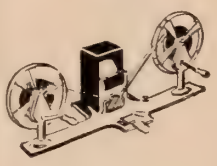


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Tape recorder

• *Continued from Page 460*

this for 16mm. It would seem entirely adequate to have the tape move 1½ times the film speed in this instance, resulting in a 50 per cent economy in tape footage. Amateur recording is not likely to reach a technical level which demands a tape speed of almost 15″ per second to do it justice.

Another point worth commenting on is the fact that there is more advantage than meets the eye in getting the tape transport mechanism at some distance from the amplifier. On the standard tape phonograph, the top of the amplifier gets rather warm in the immediate vicinity of the tape, and when tape is heated it changes its dimensions; paper tape shrinks through loss of moisture, cellulose tape stretches. In both cases there is a slight but difinite loss of synchronism, and there is reason to hope that the arrangement adopted in the Scophony-Baird Soundmaster avoids this.

Night scenes

• *Continued from Page 459*

lights of one sort and another.

In analyzing a scene consider first—not the lights—but the darks. If more than half of the picture is dark, the scene will probably turn into one of those disappointing nights shots—a black screen with only a few moving flyspecks. It is important to recognize what *not* to shoot.

Dusk gives additional light area, and also silhouettes the sky line. In large cities, especially in winter, lights start going on long before night falls.

Black and white film will give more detail than color, of course, usually being about three stops faster, making an f/5.6 lens as effective as f/2 lens with color film. Color film, however, has a compensating advantage. If there are traffic lights and neon signs in red, green and other brilliant colors, these will add enough interest to more than justify the use of color film.

Regardless of the film used, the important thing is to select an area that fills the movie frame with more light than dark areas. Composing the scene—limiting the dark areas—that is most important.

Rain and snow on streets and buildings do a great deal to add to reflectivity of these surfaces. Precipitation also clears the atmosphere. Immediately after a rain is an ideal time for dusk shots. With an f/1.9 lens, many colorful street scenes come within camera range.

At eight frames per second, the accelerated movement of automobiles will not be objectionable if the vehicles are at some distance. Accelerated tempo

helps a landscape type of scene.

Nearby objects, of course, will not be included when filming at eight frames, unless they can be controlled. A subject walking will look natural only if moving slowly. If the walker is at a distance, let him walk as fast as he likes.

Scene length. About ten seconds on the screen (four feet of 16mm, or two feet of 8mm) is average, but let the story decide the necessary length.

Correct exposure. There is no such thing as correct exposure in night scenes, as one part of the frame may be a hundred times as bright as another. But the individual lights are so small, that if some areas are correctly exposed, the result can be a pleasing effect.

Type of color film. The statement made about exposure goes here, too. Exact color rendering is hardly expected. Either type of film may be used. Daylight type will give a slightly more reddish cast; night type film will mean more blue. If faces are included, use night type.

Lens equipment. A panoramic city view makes some filmers reach for a wide angle lens, but a telephoto would be better. The longer the focal length of the lens, the larger the images of the individual lights. If a pan is inevitable, use a tripod, pan very smoothly, and hold on a pre-selected scene at the end of the pan.

Electric signs, theatre marquees and other brilliantly illuminated subjects are the easiest to shoot, often being bright enough to permit filming at normal 16 frames speed, and about f/2.7. Signs often provide useful titles and are bright enough to be filmed in color even with relatively slow lenses. Exposure meters are not too helpful, especially if the lights are changing rapidly, or if much red is included. In most of the films of these "spectaculars" as the sign men call them, the reds are so bright that they often are overexposed. Either day or night type of film may be used; illuminated signs are not balanced for either, but pleasing results are obtained anyway.

Another type of shot that can be captured in color with a lens as slow as f/3.5 is the heavily spotlighted affair such as a wrestling match, ice show or other performance with light surroundings.

Street closeups, such as under a theatre marquee or brightly illuminated store window, most closely approximate "normal" lighting conditions in which an exposure meter reading can be taken and fairly accurate exposure estimated.

Interesting color shots can be taken at night, but, if you take a few test shots, it will be apparent that a few lights do not make a night scene. It takes a lot of lights to break up the dark areas in any composition. Dusk is a good time



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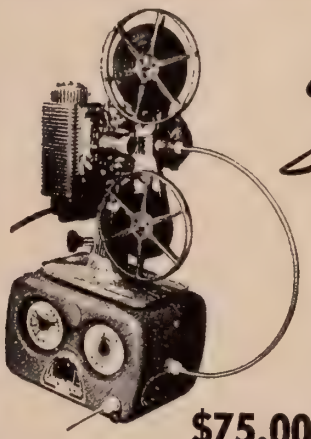
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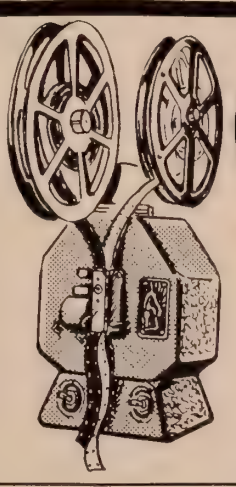
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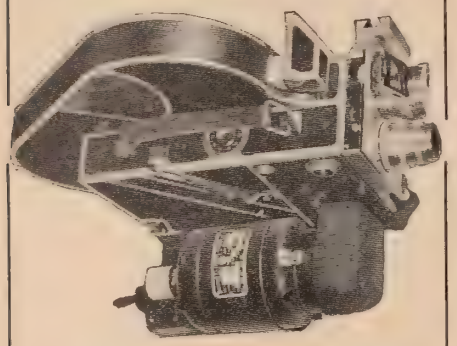
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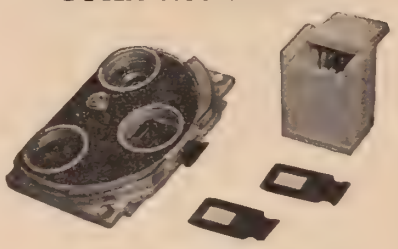
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to shoot because it provides illumination for the sky.

Analyze each scene carefully in the viewfinder, moving the camera until you can fill the frame with lights, keeping the darks to less than half of the total frame area.

Because night scenes can be so colorful on a screen—and because they vary so much—the best advice is to take a few test shots.

A few feet of test film, shot and processed, can give you the best advice about how to shoot a particular scene. Shoot wide open, at 8 f.p.s. Inspect the test footage with a pocket microscope, a film viewer or on the screen to see just what your own equipment can do. You may be surprised at the number of photogenic night scenes that are possible.

Family filming

• *Continued from Page 469*

about a two-headed man—but unless we happen to have one of those in the family, or at least in the neighborhood, we are likely to wait awhile before we can do anything about filming it.

So, we run over the possibilities. Uncle Louis is laid up with a broken leg at the moment. Mother is so busy getting the children ready for the reopening of school that she can only spare the time for a minor role, if needed. The neighbors are off on a late vacation trip and haven't returned yet. What about the children? True, they'll be busy with the opening of school, too, but we're planning to make this on weekends and in odd moments, so that ought to be all right.

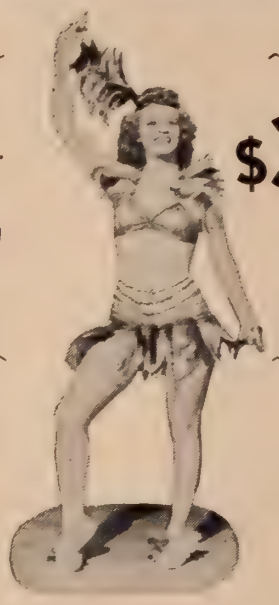
Tentatively, then, we decide on a film with the youngsters — but what shall we have them doing? Something built around the re-opening of school? Playing football? On a picnic or a hike?

Or shall we try something different? What we need, obviously, is a "gimmick" — some object, or setting, or occasion, or event, that will permit children to do something that they haven't done in other films. Suppose we have a look at the newspaper?

Thumbing through the evening paper, we look for coming events. A new lodge hall is to be dedicated. A pet show is scheduled. Intriguing, but too much interior shooting. What's this? A quarter-page ad informs us that Doakes Brothers' Circus and Wild Animal Show will be in town. Time, two weeks off. Well — what are we waiting for?

A circus picture can scarcely miss, since it has color, excitement, thrills and action. However, what we are after is not a documentary of the circus in general. No, what we want is to show what the circus meant to our youngsters. In the broadest sense, then, our film will be the story of their visit to the circus, not

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overlooking the anticipation beforehand and possible after-effects.

Shall we show them going to the circus alone? Not very plausible; some adult practically always goes along, pretending somewhat unconvincingly that he is doing it only to keep an eye on the children. So we'll have Father accompany them.

The middle section of our picture, the actual visit to the circus, will more or less take care of itself. Creating interest at that point is no great problem. So let's give thought to the problem of opening and closing the picture.

The opening calls for a scene revealing circus posters, obviously. If we can catch a bill poster at work putting up a big one, with the children watching, better yet. We can carry the same idea into our main titles, and have them in the form of circus posters. A rolling title, moving horizontally, would be nice. We could make a strip, two or three feet long, with a simply sketched street or roadway. On the side of a barn is a poster. We stop to read it; it is our main title. Another poster is on a billboard; it is a credit title. Another is on a fence; another credit title, and so on.

After the titles, the first shot will be one of the actual circus posters, filling the screen (with or without the bill poster, depending on our luck.) Watching the poster, the youngsters. Reaction shots. Wide-eyed closeups. What would be their first reaction?

Obviously, the problem of how they are going to go to the circus. So we have them race madly home to check the contents of the savings banks. Since we want some incentive to further action, we will have them find the banks woefully depleted. Then follows a rapid series of shots showing errands being run, lawns watered, leaves raked up, or whatever will earn a dime. Then the calendar shows the day before the big event, and we show or suggest the youngsters going to bed early (without protest for once) so as to be up at daybreak.

Early the next morning, we follow them to the railway yards, where the circus comes in, for the unloading of the cars; then we race to the empty lot, where the cook tent is beginning to go up. The driving of the stakes, raising the main poles, and a thousand other details, will be worth whatever footage we decide to give them.

Then the children return home, and a few shots will suggest a hasty lunch and the job of scrubbing up and dressing for the occasion. Most of the rest of the film will be taken up by the actual visit to the circus. Most of this will be shot out of doors. Lighting under the big top is not usually favorable to film shooting, so we will plan to do without shots of the main show. If we can get them, so much the better.

How about a suitable ending for the film? Well, what is the usual after-effect of the circus on a youngster? Remembering back to our own early visits to the circus, it would seem that one of the most typical is the attempt to emulate whatever circus performer has caught the child's fancy. So we can close with the youngsters in the back yard, trying to be acrobats, contortionists, jugglers or animal tamers.

At this point, we have a fairly clear idea of an opening, a body and a close, but we still lack one thing. We need a thread of continuity to run through and tie things together neatly. Maybe a running gag would do the trick. What do children do at the circus, in addition to watching everything in sight?

Why, eat and drink, naturally! Pink lemonade, popcorn, soda pop and salt water taffy. So we make "eating" the running gag. At home they "aren't hungry." At the circus, every few minutes they demand something else to eat or drink. What is Dad's natural reaction? He warns them that they are going to be sick — but he buys them what they want. So we show, at every point, the children's demands, Dad's warning, his weakening, then all of them (Dad included) indulging.

Constant repetition will make this funny enough for our purposes, but we need a "topper." What might happen as the result of all this indulgence? Shall we end by showing the children in bed, groaning? This would lack the necessary element of surprise, since Dad has been predicting this all through the film. But suppose Dad, who issued all the warnings about delicate childish stomachs, should end up in bed?

That seems more promising. Dad is seen propped up with an ice pack on his head, a hot water bottle on his stomach. Mother fusses around, making him comfortable. Dad looks up and says, feebly on a subtitle, "Better see how the kids are. I'm worried about them."

What we have at this point is not a shooting script, but a plan. Even if we never write a script, we are reasonably sure of making a film that will have some construction and will hold interest. If no circus is available, the same procedure we have followed here can be applied to any other suitable subject.

Best shots

• *Continued from Page 465*

they had been sculptured from molten silver. I went on a launch trip to the Island of St. John's and shot some pleasing scenes at Caneel Bay. We also trudged to Trunk Bay, where I got a particularly photogenic title. The sign itself was not colorful but the shadow

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of some branches on one end created a pleasing effect. I have some long shots of wild beaches and islets there that would be worth traveling around the world to obtain.

On my journey to the magnificent mahogany forest El Yungue, on the Island of Puerto Rico, I took some views of oxen hauling sugarcane and mahogany logs. As it rained most of the time, I used f/2.5 mostly. On this tropical cruise, I was quite surprised that I had to use my widest lens aperture so often. Members of the party filmed in one scene show the height of the giant tree ferns, and also add action to what otherwise would be just a still picture.

I used a postcard for my title of San Juan, took some traffic scenes and was on my way around the Island of Puerto Rico, via the Atlas Lines. The drivers were very accommodating, stopping wherever I wished.

At Ponce there is a conglomeration of natives, children, U. S. Marines and cops. The Puerto Rican Police carry their whistles on a chain and twirl them like batons. Do not miss the fire hall here, which is exceptionally unique and artistic.

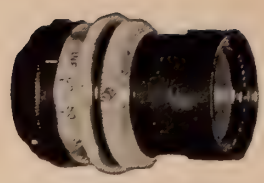
My next town-of-call was St. German, where I spent the night at Costello Hall, guest house of the Polytechnic Institute of Puerto Rico. I took a scene here at 7:45 a.m. (we had to depart at 8 a.m.) with an aperture of f/4.5. While this was far from perfect—this is too early for Kodachrome—it was not bad, and my haze filter had cut the violet rays.

At Mayaguez, after shooting the most beautiful plaza on the island, the sign "Linea Nueva, Mayaguez to San Juan" served as a title to transfer me to the latter city. There, I took a 10-cent ride to a tiny West Indian village from La Marina down by the post office. On return, I stood at the front of the ferry where there is a convenient railing, braced my elbows and shot the skyline of San Juan — a miniature Manhattan. Also, shot the house of U. S. Custom's, a scene difficult to get from shore. It is necessary to be quick on the trigger, for one has to wait until almost to the dock to shoot the skyline.

I shot at 24 frames. This gives a smoother effect with scenery, and lessens the jiggles which always occur when a tripod is not used. I counted one-o-one, 102, 103, 104, and 105 very slowly. At 16 frames, I counted up to 108 or 110 for each shot.

It was all over too soon. But back in the land of slush and cold, five reels of Kodachrome were in the mailbox patiently waiting for me. Then began the tedious process of editing, every minute of which I loved. As I had numbered my reels when I shot them, they fell in chronological order. As I had shot titles along the way, most of them were in the

• *Continued on Page 488*



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Book Reviews

Film Technique & Film Acting by V. I. Pudovkin, 5½ x 7½, 384 pages, Lear Publishers, New York, unillustrated, $3.75.

"There are few experiences more important in the education of a newcomer to motion pictures than the discovery of these books," says Lewis Jacobs in his introduction to this first American edition. "No more valuable manuals of the practice and theory of film making have been written than these two handbooks. So sound are their points of view, so valid their tenets, so revelatory their analyses, that they remain today, 20 years after their initial appearance, the foremost books of their kind."

Pudovkin was a young Russian chemist who became interested in the theatre. When he saw the D. W. Griffith film, "Intolerance," he was fascinated by the possibilities of the cinema field. He was still in his early thirties when he directed "Mother," "The End of St. Petersburg," "Storm Over Asia," and other important and masterful motion pictures. His manual on film making was widely heralded.

Sierra-Nevada Lakes, by George and Bliss Hinkle, 6 x 8½, 384 pages, illustrated, Bobbs-Merrill Co., New York, $4.00.

This is one of the books in the American Lakes Series, the tenth in a series preceded by: Lake Huron, Lake Superior, The Great Salt Lake, Lake Michigan, Lake Ontario, Lake Erie, Lake Pontchartrain, Lake Champlain, and Lake Okeechobee.

Sierra Nevada Lakes is a colorful story by trained historians, woven with the threads of legend and melodrama. The emphasis is historical rather than descriptive. Each lake is introduced in the order of its emergence as a factor in the developing chronicle of the region. The area covered is between Honey Lake and Mono—the historically decisive segment of the Sierra and Basin country.

Optical Glass at the National Bureau of Standards, by the National Bureau of Standards. Superintendent of Documents, U.S. Government Printing Office, Washington, D. C., 14 pages, 15 cents.

The pamphlet gives a description of the procedures used by the Bureau of Standards for the production of optical glass in its experimental glass plant. Optical glass, an indispensable raw material for precision optical instruments, was developed and manufactured by the bureau since the first world war. Included in the booklet are compositions, melting schedules, molding procedures and annealing schedules for many types of optical glass. Sections are devoted to such topics as properties of optical glass, melting pots, batch materials, the melting process, preparing rough glass for molding, molding, inspections of molds and annealing. Although details of production with which an experienced glass manufacturer is familiar have been largely omitted, sufficient information is given to enable one experienced in the trade to enter the optical glass field.

Films In Business and Industry, by Henry Clay Gipson. McGraw-Hill Book Co., $4.00.

A timely guide to the use and production of non-theatrical motion pictures and slide-films, this book is generously illustrated and contains many case histories. The volume discusses the various ways in which films can be profitably applied to business, personnel training, advertising, promoting safety campaigns, and other purposes. To anyone contemplating the production of such films, it gives valuable and helpful guidance.

A special section is devoted to the use of films in television production.

European Technology Report

A new subject index and abstract collection of more than one thousand scientific and technical reports prepared by the Combined Intelligence Objectives Subcommittee and dealing with European technology may now be obtained. Of interest to technical research workers, this publication of the Joint Chiefs of Staff is the first of a series dealing with the technical findings of Allied investigators in Germany and occupied Europe since the war.

PB 96941, *J.I.O.A. Subject Index: C.I.O.S. Volume I.,* 270 pages, sells for $3.00 per copy. Order from Office of Technical Services, Department of Commerce, Washington 25, D. C., with check or money order payable to Treasurer of the United States.



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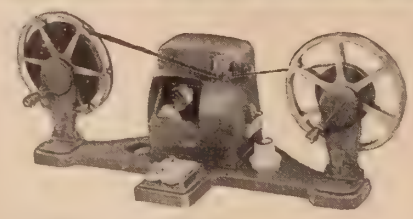
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Best shots

• *Continued from Page 486*

right places. I edit with my projector, viewing the film against a white table in daylight. There were a number of scenes to transpose, and close-ups to be edited into proper place. The sections of an ordinary egg carton can be used for strips of fiml, and the contents written on the box.

Some of my exposures are off, but to cut out these scenes would be to cut out some of my memories. I saved these poor scenes and put them all on a separate reel. I project this reel only for myself. Marked "secret," no one else ever sees this reel of errors.

Another "reel" no one will see is one that exists only in my mind — the pictures of scenes I missed. They got away this time, but next trip, I'll bring them back alive.

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"Colorado Territory"

• *Continued from Page 461*

execution of a bold train robbery. The Denver & Rio Grande Western and one of its stations are named and shown in the film, and an early diamond-stacked locomotive and four cars were put into operating order and leased for five days use in filming the holdup sequences.

Dozens of townspeople were engaged as atmosphere players and were fully costumed so they could be photographed as groups at the railroad stations and as passengers on the train. For five days their principal job was sitting in the plush-upholstered old coaches as the various steps of the robbery were recorded on film.

Fifteen Indians also were employed. One of these, a non-English-speaking Navajo named Grey Eyes, made such good use of his acting opportunities that he was made a permanent member of the cast. He was given the role of a script character called "Zuni" and was taken to Gallup and thence back to the studio in Burbank.

By special permission of the Federal Communications Commission, walkie-talkie equipment was used to coordinate the action of the train with mounted members of the bandit gang and the marshal's posse. Accomplished without injury were several spectacular stunts including transfers to the speeding train by galloping horsemen.

Returning to Gallup for two additional weeks, the "Colorado Territory" company worked most of the time in the spectacular red rock canyons where Joel McCrea and Virginia Mayo eventually are cornered by their pursuers. Here Virginia Mayo surprised even Director Raoul Walsh with her expert horsemanship.

In Gallup, the eight-man posse of picture-skilled riders brought from the studio was augmented by 10 local horsemen and additional Indians. They took part in chase scenes which drove the wounded McCrea into the Canyon of Death—a script name adopted for the canyon by the Gallup Chamber of Commerce. An attempted stagecoach robbery also was filmed in open country near Gallup, with McCrea driving off the bandits and taking the six-horse stage on to the Wells Fargo station.

In addition to thrilling sequences planned and filmed for the picture, the production yielded a number of exciting and unscheduled incidents. In the Canyon of Death, McCrea was seriously endangered by a rock slide which apparently was started by reverberations from the posse's guns. At the rim of the same canyon one evening, while scouting camera positions for the next day's work, Sid Hickox narrowly escaped being pushed over the edge when his horse, from which he had dismounted, was spooked by an owl. Working bare-legged and in open sandals, Virginia Mayo was in almost continuous danger from rattlesnakes and scorpions. Eight rattlers were killed in various areas where the cameras were being set up.

With dozens of outdoor settings selected on location, an unusual amount of special construction still remained to be supervised by Ted Smith, the picture's art director. In New Mexico, an Indian council house was extensively remodeled to serve as the Winslow ranch house. Twenty miles to the east, on a wide plateau, was found a long, rambling adobe structure which served with complete realism as a stagecoach station. Years ago, when the main road passed it, the building had served that very purpose. It also was a post office and Indian trading post. It now is the residence of Mr. and Mrs. Charles Newcomb, who for 25 years lived and traded on the Navajo reservation. A guest at the colorful ranch house for the past 10 years is the elderly author, Gouverneur Morris.

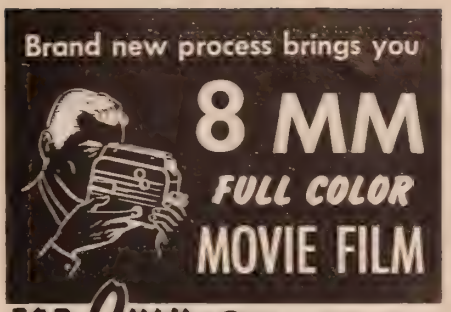
Nowhere was there to be found an isolated and crumbling old Spanish village such as the picture's Todos Santos, where part of the action takes place. So the ancient adobe town was built on the Warner Bros. ranch at Calabasas, and there the company went to work on its return from New Mexico. A church, an inn and an Indian council chamber called a kiva were the principal buildings erected, and their interiors were constructed on sound stages at the studio. Also reproduced there were sections of the Indian cliff dwelling called the City of the Moon, where McCrea makes his final stand against his pursuers.

Publish Your Ideas

Have you a favorite home-made movie accessory? Or a kink, gadget, photo-tip, or short-cut? To share it with fellow filmers, write it up with photos, diagrams or drawings to clearly illustrate each idea. Rate for items accepted is $1 to $10, depending on originality and illustrations. Include postage if you wish unused items returned. Address the Workshop Editor, Home Movies, 3923 West Sixth St., Los Angeles 5, Calif.

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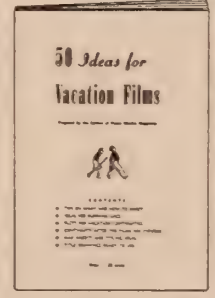
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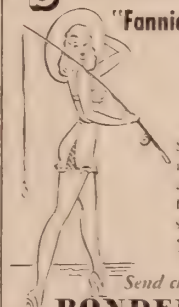


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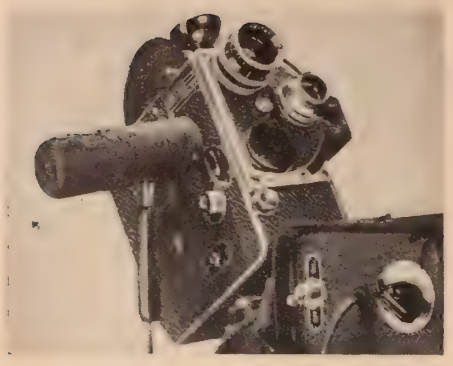
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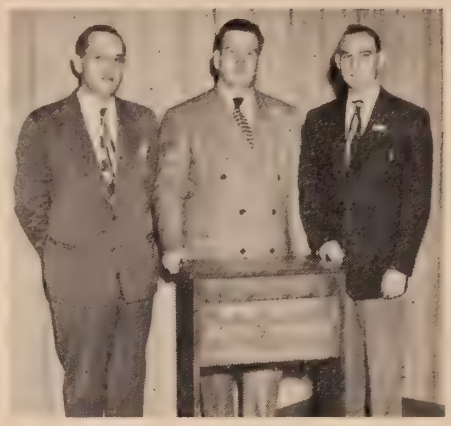
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Cine Club News



The 8-16 Home Movie Makers of *Kansas City,* Mo., had an equipment night, when members brought their cameras and associated equipment and indulged in a round table discussion of various makes and accessories.

Swinging into successful second year, re-elected officers are, left to right, Harold R. Lyon vice-president, John C. Sherard president, and Robert C. Davis secretary-treasurer.

The United Air Lines sound-on-color films—"Highway to Hawaii," and "Highway to Yellowstone and the Grand Tetons"— were shown at the *Philadelphia Cinema Club.*

The new officers of the *Minneapolis* Octo Cine Guild are Russel Wilcox, Samuel Eyrse, Jergen Fuhr, and Christ Nielson.

At the annual banquet of the *Washington,* D. C. Society of Amateur Cinematographers, the following prizes for best pictures of the year were awarded:— 16mm—First, William C. Kuhl; second, Theodore Sarchin; honorable mention, Clarence Lahde. 8mm — First, Brude Warden; second Edward Heyl; honorable mention, George Brewster.

Box Elder Movie Club of *Brigham City,* Utah, saw several color films by Al Morton of Salt Lake City, including, "River Thrills," a story of Mortons trip down the Yampa and Green Rivers, starting in Colorado and ending in Jensen, Utah.

The *Los Angeles* Cinema Club established a committee to aid members to suitably score their film for background music.

Kalamazoo, Michigan Movie Club installed officers: Stanley Stevens, Elko Stapert, Lawrence Johnson, Mrs. Fred Mantele, and Dr. J. Maxwell Jennings.

The *Burbank* Movie Club, spearhead of the Volunteer Movie Association in Southern California, is putting on shows for shut-ins in hospitals, rest homes, patients in iron lungs and private homes. Pictures are projected on the ceiling for bed-ridden patients. Persons wishing to lend films, projectors or time to the group may contact Miss Dorothy Sperka, 404 No. San Fernando Road, Burbank, Calif.

A picture on Continuity was shown and discussed at the *Los Angeles,* Southwest 8mm Club. The same evening, there was a demonstration of indoor lighting.

Cincinnatti, Movie Club devoted an entire evening to the discussion of exposure meters with members explaining the whys and wherefors of their choice.

The former Sherman Clay Motion Picture Club of *San Francisco,* after 15 years, has been dissolved and reorganized as the Golden Gate Cinematographers. Applications for membership, may be addressed to A. Theo Roth, publicity chairman, 140 Paraiso Place.

This club increased its membership 25% last year.

Bell Camera Club, *Denver,* shot a 100 ft. of 16mm film in a demonstration of indoor lighting with photo-floods.

The first birthday of the Northwest Cine Club, *Detroit,* was celebrated with an outing at Kent Lake, filmed for posterity.

The *Long Beach* (Calif.) Cinema Club cooperated with the Long Beach Annual Mid Summer Flower Show. Trophies for Flower Pictures were won by B. P. Long, Mrs. Lola Pedersen, and Bernard Hammer. Members pictures were shown at the Flower Show every day and musical interlude was provided by the Club.

The newly-formed Peninsula Home Movies Unlimited, of *San Mateo,* Calif., announces the election of officers — Charlie Rogers, Earl Phillips, Lloyd Masch, Al Baker, Mrs. A. Stefenel, and Jack Harris.

A professional magician was one of the sources of entertainment at the Ninth Annual Summer Outing of the Parkchester Cinema Club, of *Bronx,* N. Y. The outing was filmed by members for future showing.

"California's Golden Beginning," a film presented by the California Centennials Commission, was shown to the Cinema Club of *San Francisco.* Members also heard an illustrated lecture on "Lens Coating," by R. S. MacCollister.

Metro Movie Club, *Chicago,* announces new officers—E. W. Diller, Don Barber, Carl D. Frazier, and A. J. Barcal.

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Letters

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Sirs:

Here is a photograph that does tell a story in one shot. It is, moreover, a "true story"—one that other movie makers may be familiar with. I will have to keep my films under lock and key since my young son has found 16mm film such a fascinating kind of plaything. He has a marked partiality for Kodachrome. *J. C. Keeley, Tuckahoe, N. Y.*

"Professional"

Sirs:

I have just returned from Aspen, Colorado, where we were scouting for locations for my next picture called "Devil's Doorway" which MGM is going to produce. Colorado is a beautiful country—the photographer's dream.

First thing I saw was a copy of HOME MOVIES. Let me congratulate you. It looks beautiful, and as professional as there is. Frankly I did not know until recently that such a rich mine of information exists. It is outstanding.

—John Alton, A. S. C., Hollywood, Cal.

Indoor Panning

Sirs:

Just about a week ago I saw a copy of HOME MOVIES in a shop window. The way I parked the car, and scooted to buy the magazine was a poem in time-motion study, and since then it has hardly left my hands. I am a professional still photographer here in Bolton, mad about cine, and I have made several films for local firms and clubs. Most fall down on panning the camera, and so here are a couple of ideas to help.

Last November I was approached by our local "Over 60's Club" and asked if I could make a film of their 2000 members in their clubs and in their activities. I tentatively agreed, but three days later I learned from the local paper that not only had I got the job, but that a hall had been booked for the film's pubilc showing in 14 days' time!

Well, taking a deep breath I reached for the phone and enlightened a few people whose ideas had been strictly limited to press photos.

Still, the damage had been done and in the next four days I shot some 2000 feet of Kodachrome type "A," all indoors, at Lancashire was absolutely blacked out in the worst fog of the season.

For lighting I used light No. 2 Photofloods, and the snag was that several shots were required to cover halls 50x40 feet with a slow pan.

I pointed the flood to the back of the hall, used my fastest lens at 8 frames per second, and got excellent results.

I then borrowed a walking stick and some string and fastened this to the pan arm of my Filmo tripod. This gave a pan arm some four foot long. By turning this slowly, I got a lovely smooth pan. Since then I have had the handle drilled and tapped and I now have an 18-inch extension arm for all pans. A lock nut placed on the extension thread, makes it possible to lock the pan from the end of the extension. *J. H. Southern, Bolton, Lancashire, England.*

Coloring Titles

I find a very pleasing method of using black and white reversal film for titling Kodachrome movies is to first tone them blue with an iron blue tone such as Kodak formula T11. This leaves the highlights clear. The next step is to dye the film red, which shows purple where superimposed over the blue portions and red in the highlights. When blue toning is followed by a yellow dye, the result is green and yellow. Ordinary household dyes also can be used, but must be freshly prepared. *H. H. Edwards, Onehunga, Auckland S. E., New Zealand.*

Hollywood Features

Sirs:

Why aren't 16mm sound versions of late Hollywood film releases available to owners of sound projectors for the home, strictly for entertaining guests? Surely this would not be in direct competition to the 35mm field. Perhaps some enterprising person or persons could set-up such a system with bona-fide assurance that prints are to be used for home use only. *Earl Hardesty Halethorpe, Md.*

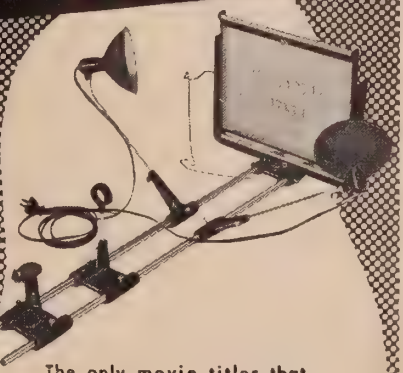
Cine Club Ideas

Sirs:

Home Movies is becoming more interesting to me every month, but I have a complaint to make. The meetings of our local cine club are becoming duller every month. Nothing to do. Could some lively club secretaries give us some ideas? — *Harmon T. Anderson, New Orleans, La.*

● ***Please see "Ideas for Camera Clubs" in this issue. And if any "lively club secretaries" will write to HOME MOVIES we will be glad to publish their ideas and suggestions.***

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Hollywood weapons

• *Continued from Page 458*

who pushes the dolly.

Adjustable Camera Platform. If the setup is higher than the dolly arm can reach, we use a *platform.* Platforms are made of wood, and are adjustable from two to six feet; for a twelve-foot platform, one of the six-footers is placed on top of another, and braced heavily. Platforms are used also to place high lamps or sun reflectors. The new type steel tubular parallel rises from five feet to twenty feet. There is also a folding adjustable parallel which is available in heights of four and six feet.

Camera Crane or Boom. To be able to move from a low setup to a high one, or from a close-up to a long shot, the dolly is inadequate. For this purpose we use a crane or boom. The small baby boom is used for small sets, and the big boom is used for sets in which greater height is required. Even though a crane has rubber-tired wheels, tracks are usually used. These tracks are wooden boards of different lengths.

Goboes. A Gobo is a wooden screen used primarily to cut light from reaching the lens. There are other purposes also. In night shots, where the background is jet black, we can place a platform with a lamp on it right in the picture, and cover up with a black gobo; it is perfect black camouflage. If a light happens to hit the camera finder from behind, a gobo may be used to remedy this, too. To absorb light, goboes are painted black. A double gobo which can be raised to a height of ten feet is known as a *folding slider.* It is also made of wood and painted black.

Flag. When there is no room for large goboes for cutting off light, a flag is used. This is really a miniature gobo, named because of its shape when mounted on a stand. It may be of plywood, but is much lighter if made of black cloth with a metal frame. A wooden flag is painted black to absorb light. Flags come in different sizes; 6 by 36 inches, 8 by 20 inches, and 9 by 30 inches.

Scrims. A flag made of a translucent material like gauze or net is called scrim. It is used for diffusing, softening, or cutting off light. If it has no frame, and one end is open, it is called *open end scrim.* Scrims come in different densities, single, double, and triple. The *chin scrim* is a U-shaped scrim in single, dougle, or triple layers, used to cut the light off hot white collars worn black dinner jackets.

Cookies. When a surface is too hot, and we want to throw a shadow to break up the light, the shadow of a gobo or even of scrim would be too

• *Continued on Page 494*


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Hollywood weapons

• *Continued from Page 492*

much; therefore we use what is called a *cookie.* Cookies are really flags with different designs cut out of them. The designs sometimes resemble natural ones like that of a tree branch with leaves, a dead branch without leaves, a bouquet of flowers, etc., or the familiar patterns of architectural designs. They come in solid wood which throws opaque shadows, or for softer transparent shadows are cut also from celo (celloglass), a transparent glass-like material. Sizes vary from that of a flag to that of a target.

Stands. Various kinds and sizes of stands are used to hold flags, scrims, targets, and other similar devices. The *gooseneck* is part of a gooseneck lamp, without the lamp, of course; the gadgets are soldered, clamped, or screwed to the end. *Century stands* are tripods used to hold flags and other heavier gadgets. An *overhead stand* rises from 6 to 25 feet. To hold a tree branch, a tree branch adapter may be fastened to a heavy Century stand; this can be used inside or outside with sunlight.

Miscellaneous Equipment. Various handy devices are used for raising props, cameramen, or actors to different heights above the stage. These include:

Pullman or *one-step* or *apple box. Three-step,* often used by cameramen for the higher setups.

Furniture blocks, which are small three-steps made of 2-inch by 4-inch joist, to provide heights of 2, 4, and 6 inches. *Cupblocks,* which are similar to furniture blocks but with hollow sides for legs of chairs, for greater safety. *Risers,* little platforms, 2, 4, and 6 inches in height.

The grip transports his equipment in a large *grip's truck,* a *grip box,* and a *grip kit.* The grip's personal tool kit is a belt containing simple tools and rolls of tape used to cover up high spots, blemishes, or defects on sets. Step-ladders of various heights are part of the grip equipment.

If the grip wants to get the next picture, he must see to it that the cameraman is comfortable at all times. For this purpose he carries what is known as the red apple stool, or *applebox.*

Sun Reflector. This is made of wood, coated on one side with gold leaf and on the other with silver. It is mounted on a portable and demountable stand that rises from 6 feet to 12 feet.

Mirror. This is a glass mirror in a wooden frame that is used to light up green trees, bushes, etc., and other dark spots where the other reflectors fail.

Tin. The tin is somewhat weaker than the mirror, but hotter than the gold or silver reflectors.

Cyclodrum. This is a device used to project light effects and also shadows on the process stage. It consists of a hollow cylinder with room enough inside for an arc lamp; it is mounted on a large stand and may be rotated in either direction and at various speeds. Shadows may be painted on the surface, or little cutouts may be made for train window effects. The drum can be demounted, and tree branches, cookies, or other objects mounted to its frame for different types of shadow effects.



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• WE'RE IN THE MARKET for outdated movie film, used movie and still equipment. Turn old and unused items into real cash. CAMERA SHOP, 760 Broad St., Providence, R. I.

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• TIRED of your films? Swap them! No cash charge. Send for our swap plan. HARVEY R. IRIS, Box 539, Brockton, Mass.

• ONE Dollar and your reel in trade for a different reel. Shipped postpaid immediately. CLUB, 422 Haven Avenue, Hamilton, Ohio.

• EXCHANGE your films for something new 8-16-sound, send your 2 reels and $1.00. Films shipped postpaid immediately. TIMMERS 106 Franklin Street, Elizabeth, New Jersey.

• EXCHANGE your 16mm films. $1.00 membership fee entitles you to special 50c per 100 ft. exchange rate on silent and SOF. Write, AMERICAN FILM EXCHANGE, 22 E. Ontario St., Chicago 11, Ill. Rm. 36.

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MISCELLANEOUS

• TITLING is made easy with the book How to Title Home Movies. Sells for only $1.00. Has size of field at various distances. Supplementary lens to use and many ways to make trick titles. VerHalen Publications, 3923 W. 6th St., Los Angeles 5, Calif.

• DO your movies of your children bore your friends? They needn't. 50 IDEAS FOR FILMING CHILDREN. Sent postpaid for 25c. HOME MOVIES Magazine, 3923 W. 6th St., Los Angeles 5.

• REVERSE Your Own Film. Have all the fun of doing all the work on your movie from the camera to the screen. In our book, "How to Reverse Movie Film" are many tried and interesting formulas. Thousands already sold. Price $1.00. VerHalen Publications, 3923 W. 6th St., Los Angeles 5, Calif.

• ENLARGE your own 8mm and 16mm movie frames! Simple, compact, even a child can use the new CINELARGER. Make jumbo pictures from those personal or private films you own. Satisfaction GUARANTEED or money refunded! Only 18.95. Free literature on request. EMPIRE, Dept. H., P.O. Box 23, Wht. Plains, N.Y.

• RIFLES, shotguns, pistols — Firearms of all types, all makes taken on trade towards ALL photographic equipment. Highest trade-in allowance at NATIONAL CAMERA EXCHANGE, 86 So. Sixth Street, Minneapolis 2, Minn., authorized agents for Eastman, Argus, Revere, Bell-Howell, Keystone, Graflex—in fact every great name in photography. Trade your firearms on photographic equipment now.

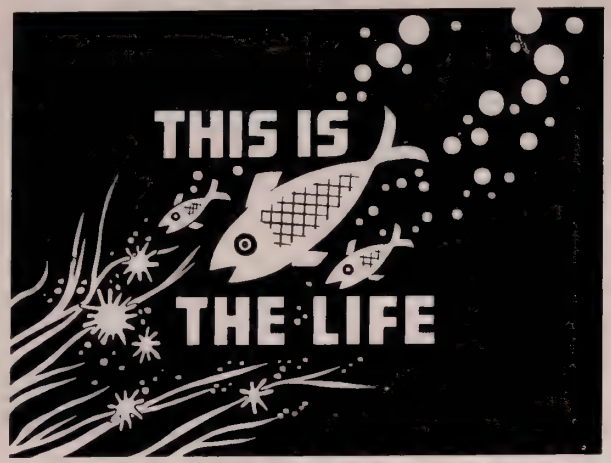
• REPERFORATION any brand 16mm b&w or color film for use in 8mm cameras! Perforations guaranteed $2.00 per 100 roll. Mail films insured marked "reperforate" for ESO-S, 47th and Holly, Kansas City 2, Missouri.

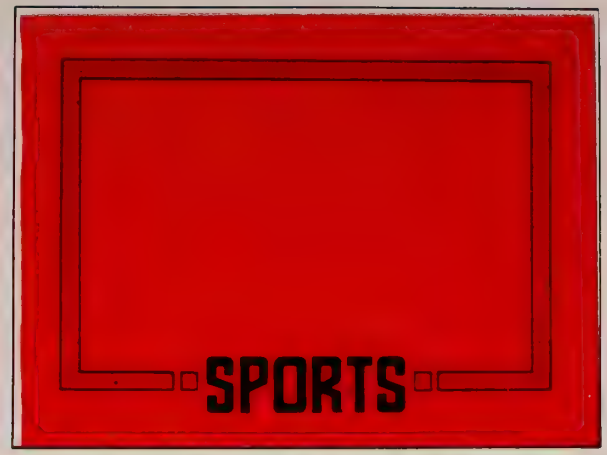
• HOW to Expose Ansco Color Film" by Lars Moen should be on your movie library shelf. A working handbook for the photographer using Ansco color material, it discusses shutters and lenses, color lighting, three-dimensional color pictures, portraits, color temperature, exposure meters, composition, exposure tables, mixed color light sources and many other subjects so valuable to the movie maker. Only $3.00. Write to VER HALEN PUBLICATIONS, 3923 W. Sixth St., Los Angeles 5, Calif.

• REWARD GIVEN by DAVID TOEG, 208 So. Mariposa Ave., Los Angeles, for recovery of 3 rolls, 100 ft. each, 16mm Kodachromes; shots taken in Shanghai, Hongkong, aMnila, Honolulu; and titles. Lost in mail from Eastman Kodak, San Francisco.

Films to Alaska

Owners of 16mm sound projectors in Alaska will now be able to secure features and short subjects through Screen Adettes, Inc., Portland, Oregon. Physical distribution of prints will be from Anchorage, Alaska.



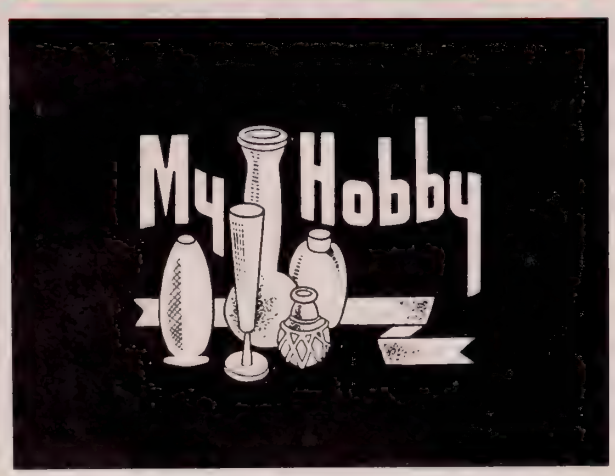
















THESE TITLES are designed for use in a "typewriter" type of titler. They may be filmed with any camera or lens, utilizing a 5-diopter supplementary lens, at a distance of 8 inches from auxiliary to title. To save these titles for future use, they may be cut out and pasted on light cardboard of suitable size to fit your own titler.

PAGE OF TITLES

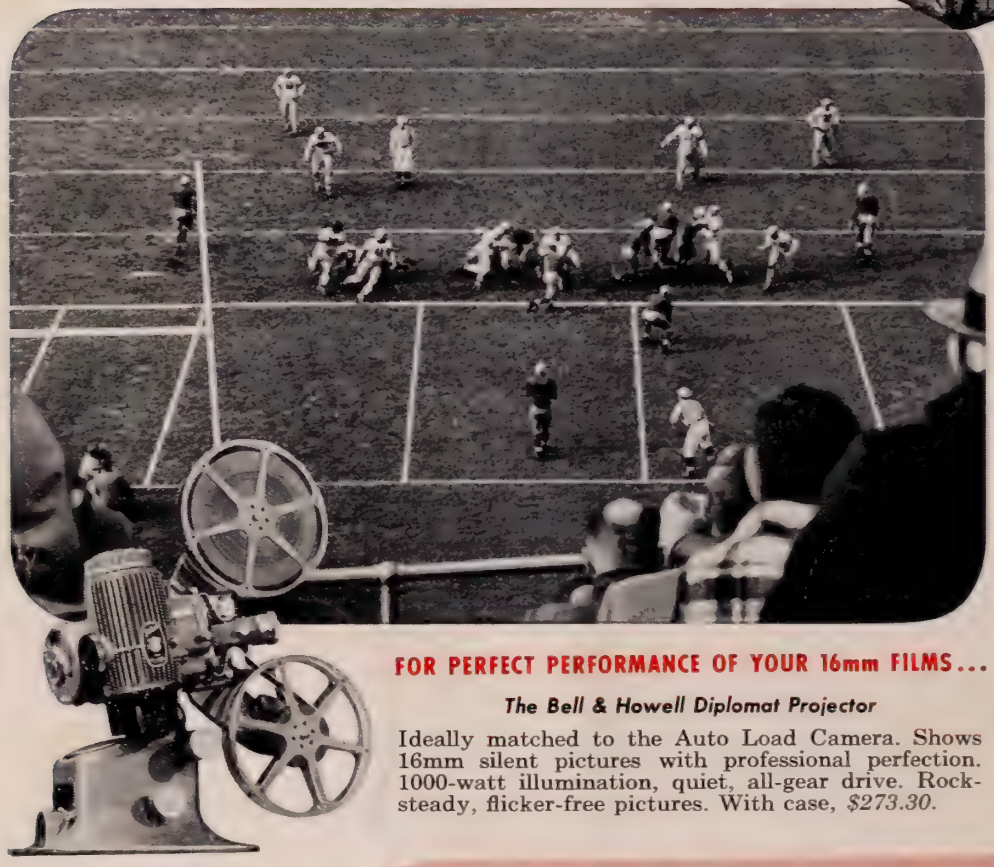
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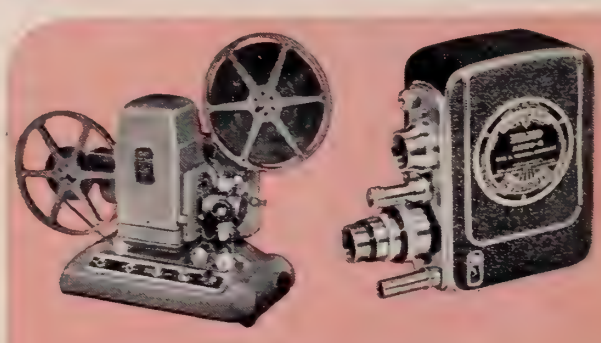
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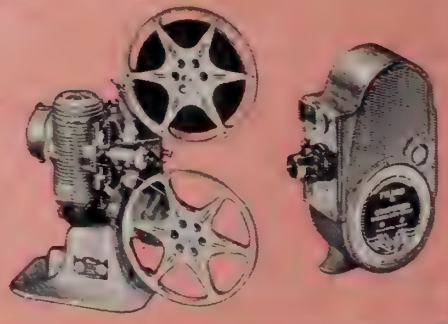


B&H Regent Projector. (*below left*) Better screen illumination than any other popular make of 8mm projector. Takes 400 feet of film for 33-minute show. **$149.50.** Case, $10.

B&H Companion Camera. (*below right*) Lightest of all the 8's, and easiest to load. Easy, drop-in spool loading, no sprockets to thread. With Filmocoted f/2.5 lens, only **$89.83.**

B&H Picture Master Projector. (*above left*) Matched with the Auto-8 Camera. Handles film gently, surely, safely. Base-up 750-watt lamp, reverse, power rewind, gear-driven take-up. With case, **$262.**

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Home Movies

HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM



DIRECTORY ISSUE

OCTOBER 25c

35c OUTSIDE U.S.

For the ONE Movie Maker in 10 who really wants the BEST Pictures

YOUR OWN indoor movies—whether in black-and-white or color—can be just as fine as this photo. With the Bolex Model L-8 you get flawless registration of the image on the film, resulting from the perfect combination of its Kern-Paillard* optical system and the Bolex shutter mechanism. A Bolex *exclusive* in the 8mm field.



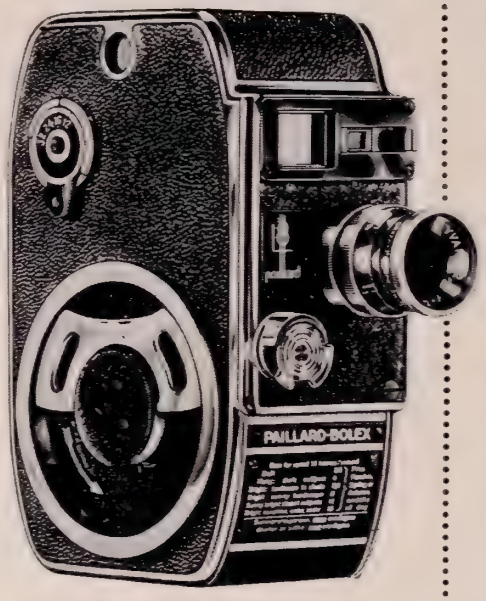
The Bolex Model L-8 is priced at only $119.50 (inc. Fed. tax)
Equipped with fine Kern-Paillard Yvar ½" f/2.8 focusing-mount lens*

REMEMBER, the *cost of the film* is the same—whether your movies are excellent or just passable. To make sure you will always be satisfied with those important family sequences, start *right*—with the 8mm camera that *exacting* home movie makers demand . . . the Bolex L-8!

You'll find you can *always* depend upon your Bolex L-8 in any weather . . . under *all* conditions . . . in *every* climate. The Bolex L-8 gets the picture you want as you want it. Ask your photo dealer to show you how *easy it is to operate.*

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***Kern-Paillard Ciné Lenses** are unsurpassed by *any* other make. Precision-made by Swiss craftsmen. Kern-Paillard coated lenses get *flawless detail* on the film. They are available in 12.5mm, 1" and 1½" for 8mm cameras.



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Film Capacity: 25′ daylight loading spools. Double-eight films either color or black-and-white.

Viewfinder: Telescopic type, exact in picture area. Corrected for ½", 1" and 1½".

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Governor-Controlled Spring Motor: Spring cannot be over-wound; handles 7′ of film in one winding.

Variable Speeds: 12, 16, 24, and 32 frames per second.

Trigger Release: Release button provides for the making of exposures by the fingertip release method; also is safety lock. May be locked in run or stop position.

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Light weight: 1 lb. 12 oz. with lens; dimensions 4⅞" x 3⅛" x 1¾".

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Genuine Leather Finish: Trim is highly polished chrome.

The Bolex is a precision instrument built like the finest Swiss watch by Swiss craftsmen.

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Questions & Answers

Sound on Film

How long will it be before sound on film becomes practical for amateurs?

The Armour Research Foundation has developed a process for recording sound on film, utilizing the magnetic principle. The edge of the film, 16mm or 8mm, is coated with a magnetic oxide which becomes the sound track. Four manufacturers have been licensed under the Armour patents to manufacture equipment, and they presumably are working on it, but so far have refused to make any announcements. The necessary film, recorders and projectors for this method of magnetic sound have not yet made their appearance, except in experimental form.

8mm or 16mm

Expecting the stork, we want to purchase a camera to begin a complete record of our child. Should we get an 8mm or 16mm outfit?

The factors usually considered include (1) Original cost. Equipment costs, for a camera, tripod, editor, etc., are roughly about the same with either 8mm or 16mm. (2) Film costs. The 8mm is more economical, especially in color. A 100-foot reel of Kodachrome, 16mm, is about $10.20. An 8mm reel will provide an equivalent running time for $4.10. (3) Screen results. The 16mm, being larger, provides better detail—especially with long shots, scenic views, and where a large screen image is desired for large audiences. The 8mm is at its best when most of the shots are close-ups, as they would be in filming family scenes. It's fine for showing to small groups in the home. If economy in film cost is a factor you probably will decide on 8mm for your particular purpose.

Lap Dissolves

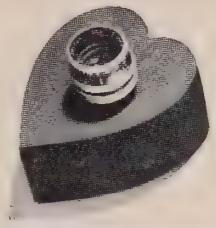
How are dissolves made with an 8mm camera by reversing the magazine?

Just reverse the magazine in the camera and run for the desired length of time—keeping the lens capped, of course. This method works very well with any double-8 magazine loading camera.

The chief problem, however, is accurate judging of the footage. The normal length of a dissolve is 48 frames. At 16 f.p.s. this would be three seconds. Time the first part of the dissolve for a 3-second fadeout. Then open camera, reverse the film magazine, close camera, cover the lens, run camera for exactly three seconds, open camera, and reverse magazine. The film now is ready for the fade-in half of the dissolve to be shot.

Are you **really** satisfied with your home movies?

The **Heart** of a perfect picture is a **Kern-Paillard Lens**



Standard of Quality and Precision the World Over. Made by the manufacturers of the world-famous Kern Microscope, Kern-Paillard Ciné lenses are designed and constructed by Swiss precision craftsmen. Nothing finer in the home movie field.



Every Kern-Paillard lens is fully color corrected, specially coated, in focusing mount. Built-in lens shade (except the 16mm telephoto). Prices include Federal tax.

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Switar 1" f/1.4 $183.75. Finest speed lens for 16mm cameras. Cuts sharp from corner to corner of frame. Automatic depth of focus scale, micrometer click-stops.

The NEW Pizar 1" f/1.5 $97.00 (Introductory price). Sister to the Switar with the same superb optical characteristics. Corrected to f/1.5, without depth of focus scale. Equals the Switar in all other respects.

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Yvar 3" f/2.5 $128.34. Fastest 3" telephoto lens. "C" Mount for Bolex and other cameras. f/2.5 aperture gives excellent results under adverse light conditions. Micrometer click-stops.

FOR BOLEX H-8 and other CAMERAS

Switar ½" f/1.5 $160.42. Finest and fastest 8mm speed lens made. It gives the 8mm user a quality picture never deemed possible on 8mm film, in color or black and white. Has automatic depth of focus scale, micrometer click-stops.

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Home Movies

HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

WILL LANE, A.R.P.S. • MANAGING EDITOR

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COVER PHOTOGRAPH: BY LLOYD G. JENKINS, PASADENA, CALIF.

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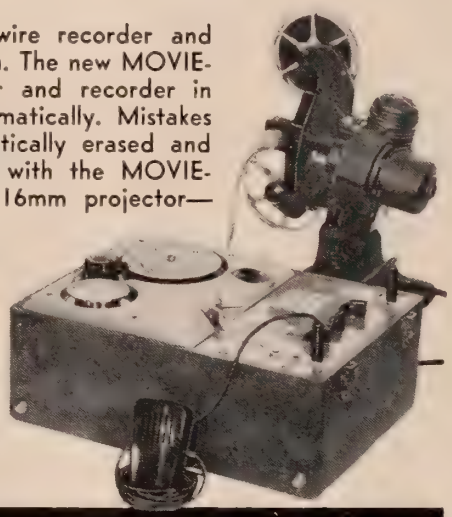
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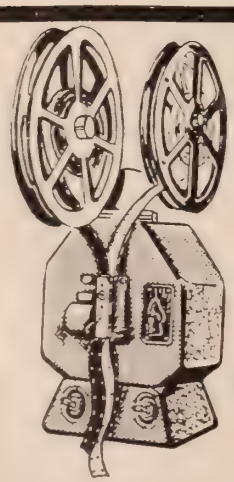
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Letters

CANADA FOOTAGE WANTED

Sirs:

I just returned from Eastern Canada and would like to get some footage to complete my own shooting of movie film and will appreciate hearing from clubs in these cities: Montreal and Quebec, Que.; Windsor and Ottawa, Ont. Also Rochester, N. Y. — *J. C. Stuessi, 3151 S. Vermont Ave., Milwaukee 7, Wisconsin.*

RECORDING BIRD SONGS

Sirs:

Since 1931, I have been working, in a volunteer capacity, with the U.S. Fish & Wildlife Service; and most of my motion pictures have been of wild life. I have been interested in recording bird songs, as well as sound synchronization with my H-16 Bolex camera and Bell & Howell Showmaster projector.

It occurs to me that it might be possible to construct a tape recorder whose motor would be driven by a phonograph spring motor, with an amplifier powered by dry batteries. If I could build such an instrument, I would have a truly portable recorder which I could take on pack trips in the mountains for the recording of bird songs, and which also could be used for recording dances and music of primitive peoples in out-of-the-way places. Synchronized recordings with the Bolex might be possible for scenes not over ten seconds in length without mechanical coupling, or perhaps a flexible cable could be used.

If anyone could offer suggestions, they would be appreciated. — *William V. Ward, Honolulu, T.H.*

FILM RE-ISSUES

Sirs:

I, for one, am glad to see the studios reissuing old films. I would rather see an old film over, than many of the current "first-runs." I like to compare the lighting, photography and acting of the past and present. There are not many real artists on the screen. Those that are good are worth seeing every day. I would like to see some of the early John Barrymore films, and also (to go from the sublime to the ridiculous) the Marx Brothers, who also are great screen artists. — *R. E. Nettleson, New Orleans, La.*

Some day, perhaps, films like books will be judged by their quality rather than recency. The re-issuing of films of the past might be a step in this direction. As for the Marx Brothers, we are advised that Paramount, indeed, is reissuing "Animal Crackers" and "Duck Soup". If other readers will write about their favorite films, we will be glad to forward their requests to the studios.—ED.

ADDRESS COMMUNICATIONS TO: LETTERS EDITOR, HOME MOVIES, 3923 WEST SIXTH STREET, LOS ANGELES 5, CALIFORNIA.

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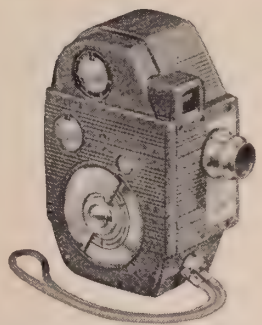
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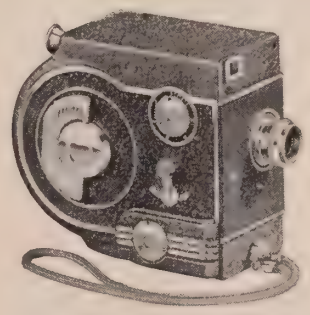
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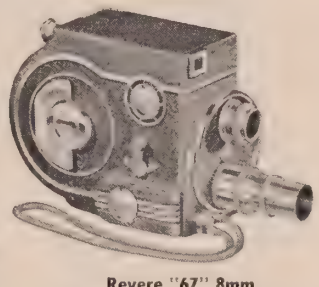
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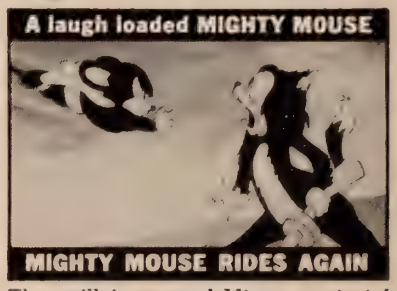
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TIPS ON TITLES Take a big plump pumpkin and lightly carve the title. Set it up before a dark backdrop, scatter a few autumn leaves around. Create a "moonlight" effect by lighting the setup with a single floodlamp shining in from an angle.

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Ansco

8 and 16 mm

HYPAN FILM

The "Three R's of

HOW TO USE the REESTABLISHING SHOT, the REVERSE-

By WILL LANE

THE "Three R's" are as important to motion pictures as reading, 'riting and 'rithmetic to any school boy. The "Three R's", however, are a lot easier to come by, and there's never a hint of a hickory stick in the process.

A skilfully done film flows smoothly across the screen. A river of eye-filling experience, it shows no scars of the work involved. It looks easy.

If it looks difficult, it is difficult to look at. If the camera hops, skips and jumps from shot to shot, the audience is like Eliza on the ice jumping from floe to floe, wondering where to jump next.

What the film needs is action-matching.

The principle is simple. It is a manner of shooting so activity may flow smoothly.

A camera tells a story by means of long shots, mediums and close-ups. By matching the action in these shots, the pieces can be fitted together in a sequence, not like a patchwork quilt, but like a perfect-fitting Bond Street suit of clothes.

Medium Shot

Consider a simple situation. Figs. 1, 2 and 3 represent frame enlargements of a girl putting on a coat. What is the correct way to film this bit of action? In editing, just where is the cut made from the medium shot to the close-up?

Shall we cut from Fig. 3 to Fig. 4? Would this make it doubly clear that the girl has put on her coat—by showing her doing it in the medium shot, and then repeating the action in the close-up? No, if she appears to be putting on a second coat, confusion enters the audience's mind.

The correct way to cut is without overlapping. The close-up begins where the medium shot ends. If the coat is half-way on, as in Fig. 2, the cut is made to the same in Fig. 5.

The cut from medium shot to close-up, in this way, is carried out without any perceptible jump. It's a smooth movement to give the feeling that the camera merely has moved closer to get a better look.

But the film cannot be cut correctly if it hasn't been shot correctly. The cameraman has a choice, at this point, of three approaches:

1. The simplest method (but the costliest) requires two cameras shooting from different distances and angles. This method is essential for complete coverage of a prize fight, mob scene or other uncontrolled activity.

2. The reenactment or do-it-again method. If the script calls for a woman putting on a coat, the camera is set up for the medium shot, the woman goes through the action, then the camera moves up for the close-up and she goes through the same action again.

Fig. 7 illustrates the camera set up to shoot Figs. 1, 2 and 3. Then, while the girl remains on the spot, or her position is marked on the floor with chalk, the camera moves up to the close-up position, Fig. 8. The girl repeats the action for Figs. 4, 5 and 6.

In editing, we will discard the latter half of the medium-shot footage, and the first part of the close-up footage. The splice will be made at a point where the action coincides. In the case of our example here, the action in the medium shot and the close-up are identical, so we can cut at any point, from the medium shot to the close-up.

We can cut from Fig. 1 to Fig. 4. Or from Fig. 2 to Fig. 5. Or from Fig. 3 to Fig. 6, etc.

3. The third method is the most economical in film and effort. It uses



1. Principle of action-matching is illustrated in this simple situation.

WHERE



4. From Fig. 3, does camera cut to this as girl again dons her coat?

LONG SHOT establishes a dramatic situation and the two characters in it.



CHILD stumbles while playing near high steps. Mother senses danger. Close-ups will show her facial reaction.



REESTABLISHING shot follows after close-ups



Cine Filming

ANGLE-SHOT and REEL ACTION-MATCHING



2. Girl puts on coat as camera makes a medium shot of the action.



3. From here, how does camera proceed to make the close-up?



Camera position for medium shot (1, 2 and 3). Midway in the act of putting on her coat, girl stops and freezes in position, as above. **7.**

TO CUT?



5. Or do we wait until more of the action has been completed?



6. Note that hands here are in the same phase of action as in Fig. 3.

HOW TO MATCH ACTION

Camera moves up for close-up and girl will resume donning her coat. When camera changes distance, it always changes camera angle also. **8.**



the "stop action" principle which also serves for many trick shots, but there's nothing tricky in it.

The girl starts to put on her coat while the camera films the medium shot. Then she freezes in position and holds it until the camera is moved forward for the close-up. Then camera and subject resume action together.

The point where the cameraman says, "Hold it" does not have to be midway in the action, but can be any part of it. The girl has to remain frozen in posi-

• *Continued on Page 554*

as mother starts to run toward her erring child.

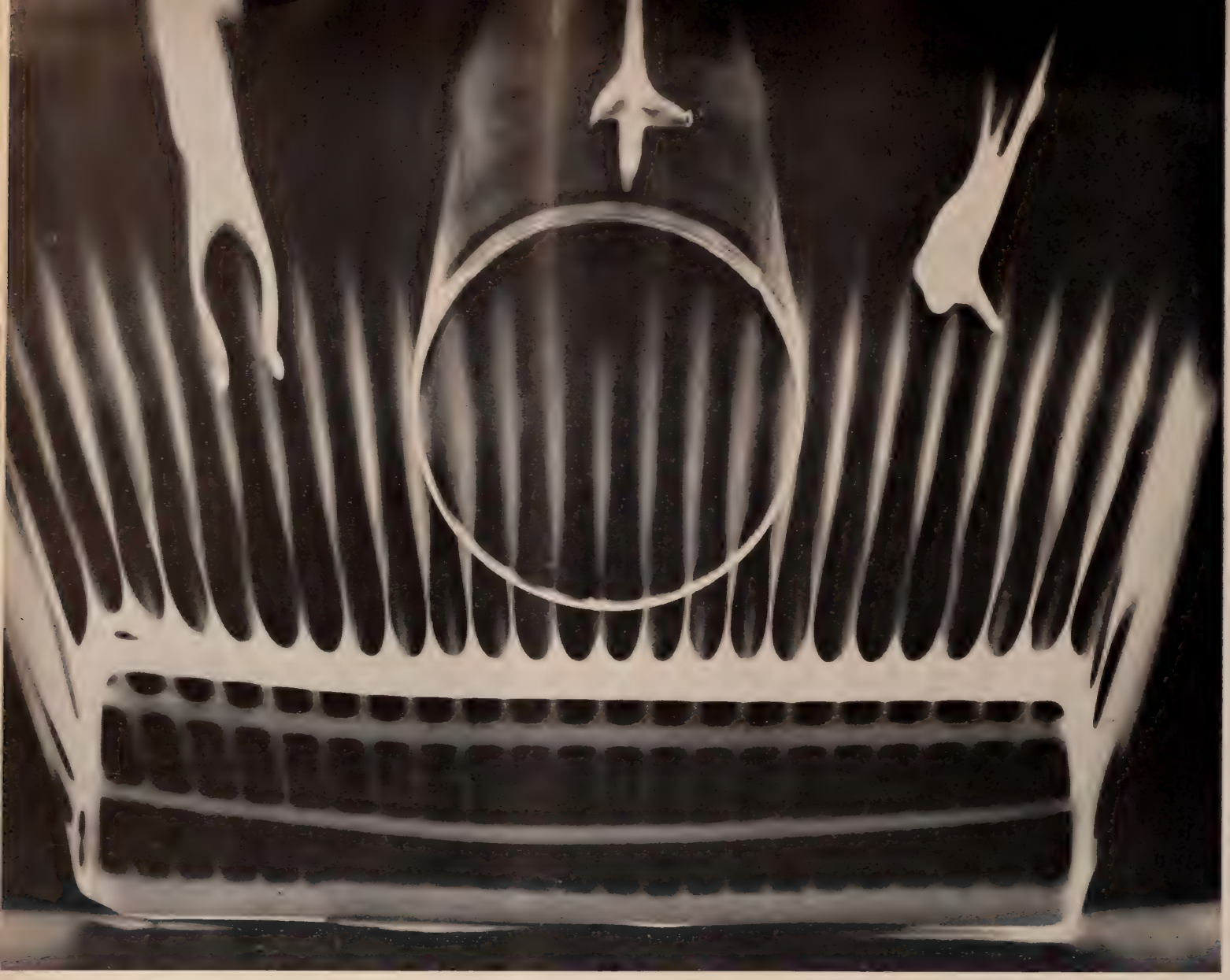
REVERSE ANGLE shot shifts from baby-angle to mother-angle. This provides a new slant on the same situation.

CAMERA, in auto, dollies with the action as mother rescues child, and walks off.









A WIRE BASKET and a drinking glass, placed on a sheet of paper, made this design. The title could be placed in the glass circle, or in the lower, rectangular area. Light letters on dark background usually are most readable for titles.

New Title Backgrounds

Make your own designs on photographic paper

By SAMUEL GRIERSON, A.R.P.S.

PHOTOGRAMS are easy to make and can be very effective title backgrounds. They can be weird and eerie or matter-of-fact. They can be worked in a travelogue, an industrial film, or even a summer vacation record.

Making a title-photogram takes three main steps. First the photogram is made. Second, the lettering for the title is put on. Third, the complete photogram with lettering is filmed like an ordinary title.

It is not necessary to have a complete darkroom. Photograms can be made with the use of an enlarging machine, or with any hand-held lamp.

A photogram is made by the action of light on sensitized paper.

Any room that can be darkened will do. A safelight is needed, a tray of developer, a tray of fixer, and some photographic paper.

The photographic paper used should be of a size dependent on your titler. If you can shoot titles on an eight by ten inch sheet, that is a convenient size to use.

In the light of the safelight, lay a sheet of enlarging paper flat on the table. On the paper, place various objects that would seem to be suitable for the creation of an interesting pattern. Turn on the white light for the exposure. The length of the exposure can be anything from one-half second to five or ten seconds, depending on the intensity of the light and its distance from the paper. The writer uses a 15-watt lamp in a dull reflector, held six feet from the paper; the lamp is snapped on for one second, and then off.

After exposing, develop and fix. Unless you plan to keep the photogram for a long period of time, it need not be given a long fixing or washing.

At this point—and only at this point in the entire process—comes the heartbreak. The developed photogram may not be at all effective. This is because it is hard to tell in advance just what effect the objects placed on the paper will produce. Have enough paper on hand so that you will be able to waste some. Make a few tests.

Translucent or transparent objects, such as glass animals, drinking glasses, and plastic objects are likely to produce better photograms than solid objects. However, sometimes solid objects will carry out an idea or effect that the

• *Continued on Page 555*



NO Picture on the screen will jiggle and bounce if filmed this way.



YES A dolly shot requires a vehicle, an assistant, and smooth sidewalk.



TREE CROTCH, as tripod substitute, holds camera steady, but in limited area.

What No Tripod?

How to get steadier screen pictures

By FELIX and NIKKI ZELENKA

You can always tell the difference. If a tree on the screen seems to take nervous little jumps every once in a while, you know the picture was shot without benefit of tripod.

This does not mean that it's impossible to get rock steady pictures with the camera held in the hand. There are many tripod substitutes which can work very well. One is to increase the film speed to 24 or more frames per second. This results in a slow motion effect on the screen, but very helpful in smoothing out the jiggles. When shooting from a moving vehicle, the camera is not aimed at right angles to the car, but should be aimed forward, as in the illustration.

When the car is stopped (and the motor turned off) the door, fender or even the top of the car can be taken advantage of. A little practice with an empty camera will be helpful in adapting the stances shown on this page to your own particular needs.

Missing a good shot that has a slim chance of occuring again because the tripod took too long to set up, can sour the best of us on these extendable wooden or metal triangular supports. When anyone is in a hurry, the quarter of a dozen legs seem like a centipede. With one leg too low and another too high we work feverishly to level off and by the time the tripod's ready, everything that was going to happen—happened.

Another thing, we have a couple of nephews, who love to play "pull in your head we're coming to a low bridge" between the legs of the tripod when we're taking an exposure meter reading away from the camera. This is another reason we sometimes shy away from the use of a tripod.

All of our hand-held shots, are not "just as good" as those shot on a tripod, we must admit, but a little practice in placing and holding the camera steady has paid off. Those scenes which have to be shot without benefit of tripod are a hundred percent better than they used to be.



NO Off balance--jumpy pix.



YES Waist pivot for panning.



MAYBE Shooting from moving car is recommended only seldom.



YES Sitting or lying on ground, camera may be steadied on ground or stick.







Shoot this thriller complete in the camera—no splicing

By ROBERT LEE BEHME

HERE'S A TRICK film with an added gimmick—no editing needed. It's all done in the camera. When the reel comes back from processing, it's ready to show to the gang that had the fun of acting for it.

The film opens with a group of faces. Goggle-eyed and aghast, they watch a knife thrower aim a heavy steel blade at a pretty girl flattening herself against the wall.

The knife thrower hesitates, then hurls the weapon. The girl flinches. The blade plunges into the wooden wall with a dull thud. The girl turns her head to stare at the missile that missed her flesh by fractions of an inch.

The audience gasps, then sighs with relief.

That's the way the story starts. What an opportunity for mugging and play acting—especially when the hair-raising thriller can be filmed without danger to the pretty damsel, or anyone else, on any convenient Sunday afternoon!

For our cast of characters, we need a girl victim, a knife thrower and three or more people to act as the audience. For props, we need a few knives and a wall. Professional knife throwers are hard to find these days, so instead of throwing knives into the wall we will achieve the effect by pulling knives out of the wall with pieces of string. On the screen the knives will appear to be plunging into the wall.

Camera Upside Down

In order to photograph the script in scene order without having to do any splicing later, we will photograph the entire reel with the camera mounted upside down.

This reverses the action. Therefore we will shoot from the end of film backwards to the beginning. The actors' actions will be reversed accordingly.

If all this sounds slightly wacky or confusing, it isn't. We will shoot the last scene first and work backwards.

We select only activities which the actors can reverse. For example, the knife thrower is shown bringing his arm back—not moving it forward.

Rehearse each shot. Let the knife thrower, for example, go through the normal motions of knife throwing. Then let him do the same in reverse. The knife does not leave his hands.

When the knives are filmed being yanked out of the wall next to the girl victim, they are pulled hard enough to fly *completely* out of camera range. Keep spectators clear at this point.

Rubber knives, such as obtainable at card-trick stores, can provide an additional safety element.

The string that yanks the knife has to be strong enough to do its job and also of the same color as the wall so it will not show on the screen. Silk cord is recommended.

Everyone wants to write his own shooting script or list of shots. Start with the end and work backwards as follows:

THE KNIFE THROWER

A 1-REEL THRILLER

1. *Title "The End."*
2. *Audience, applauding.*
3. *Girl and knife thrower take a bow.*
4. *Girl alone, takes a bow.*
5. *Girl steps (backwards) into wall surrounded by knives.*



BUTCHER KNIVES, pocket knives, table knives—everything but the kitchen sink seems to be thrown through the air with the greatest of ease at a beautiful, human target.

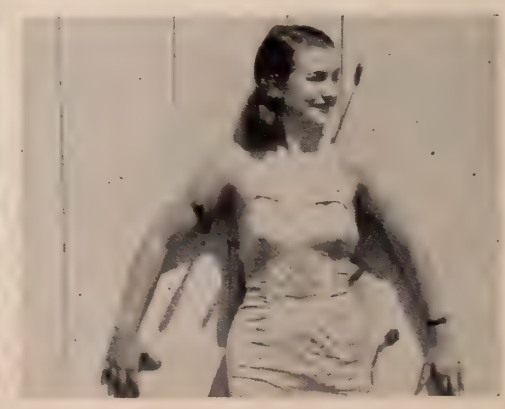


AUDIENCE-REACTION SHOTS ARE INTERPOLATED BETWEEN

Daggers With

LONG SHOTS AND MEDIUM SHOTS OF THE GIRL TARGET







SHOTS OF THE KNIFE-THROWER AND WILLING BUT WORRIED TARGET

out Danger

ARE MIXED WITH MANY CLOSE-UPS AS THE KNIVES LAND AROUND HER



6. Audience. Close-up. Faces show relief that girl is unharmed.
7. Girl flinches. Close-up then shows pleasure that she is unharmed.
8. Knife pops out of wall toward the camera.
9. Knife flying through the air.
10. Knife thrower. Close-up. He moves his arm from extended position back to his shoulder. (Reverse of normal knife-throwing action).
11. Audience. Close-up of several faces showing reaction.
12. Reestablishing shot. Show the audience, the knife thrower, and the victim.

These dozen shots illustrate how to begin. You can continue from this point, adding as many shots as desired.

If you wish, you can expand the planning, by writing out some of the key scenes, so you can visualize how they will look on the screen, as follows:

SCENE A: *A close-up of the girl standing against the wall. She looks at the knife sticking into the wall beside her head. She turns her head to the front and closes her eyes. The knife is jerked from the wall by the string. (When the scene is projected on the screen the action will be reversed. The girl will have eyes closed. The knife will strike the wall and stick. She will open her eyes and turn her head to check on the knife.)*

SCENE B: *A close-up of the knife-thrower. A low-angle shot with a sky background. He sights over his shoulder with a mirror. He throws the knife. (To reverse his throw action, he brings his hand down from the spot where he would throw the knife to the end of his swing where he would normally begin. On the screen, it will seem as if he has brought his hand up rather than down.)*

SCENE C: *Short close-ups of each member of the audience are cut in to create suspense. These need not be concerned with reverse action because the heads move simply from side to side.*

SCENE D: *A close-up of the knife-thrower sighting with the mirror.*

SCENE E: *A medium shot of the audience. They have a look of horror on their faces. To keep scene movement they should be photographed looking to the right. When the scene is projected they will be looking to the left.*

SCENE F: *Medium shot of the girl against the wall.*

SCENE G: *A low-angle shot of the knife-thrower facing the camera throwing the knife. To shoot this the thrower should reverse his action. He brings his hand up from the bottom of swing to the top where he finishes the swing by aiming his knife. The bottom of the swing should be out of the lens angle so that when the film is reversed and projected the bottom of the swing is not seen. This way it will seem as if he let loose of the knife.*

SCENE H: *A medium shot of the audience looking to the right. Their expression shows their concern.*

SCENE I: *Close-up of the girl against the wall. She is looking at the knife with a gaze of relief. There is only one knife sticking into the wall at this point. She turns her head to the front and the knife shoots out of the wall.*

• *Continued on Page 557*





WOODEN RACK with wire spacers, fits the bottom of a 11x14-inch developing tray, and securely holds up to 30 feet of 8mm or 16mm film. Titles are easily processed. FIG. 1

NICHROME WIRE spacers, used on the

How to Process Your Own Film

New materials and improved procedure

By ART GONTHIER

Processing home movie film is relatively easy, as more amateurs are learning all the time. Some start by developing a few titles and later branch out into full length black and white reels. For experienced processors, as well as beginners, the first problem naturally revolves about equipment.

The rack-and-tray method probably is the least expensive, and is handy for developing titles or short tests. It utilizes a wooden rack designed as in Figure 1 to fit into the bottom of a 11x14 inch tray.

The rack is painted with a good grade of acid-proof paint, and given a coat of molten paraffine. The ends of the wood bars may be given a second coat.

Spacers are used to keep the film in place, when it stretches during processing. These are made out of 18 or 20 gauge nichrome wire twisted first into a small 1/8 inch loop, and then wrapped around the wooden crosspiece and twisted tight at the inside. (See Figure 2.) A strip of film is used as a guide in placing the spacers.

In processing film, the rack is kept in constant rotation by catching the farther sides with the index fingers of both hands, and swinging it up and over toward the body; the lower edge will slide away to the back of the tray, and the rack is lowered into the solution. This is repeated about 12 to 15 times per minute.

The drum-and-trough method is easier and cleaner. The drum which the writer uses is formed out of Plexiglass. Three 10-inch disks were cut out of 1/16-inch Plexiglass, and covered with a sheet of the same material to make a water-tight drum. Plexiglass cement was used as the cementing material. Strips 1/16x1/16, also of Plexiglass, were cut and cemented to the outside of the drum in a spiral using 16mm film as a spacing guide. The inside of the drum was painted with black airplane dope. All joints were given a heavy coat of airplane glue, and two coats of Waterspar enamel. (Fig. 3.)

This drum has been in service for 16 months, and has processed several thousand feet of 8 and 16mm film without a single leak or renewal of the cement or paint.

Processing Procedure

First Developer—This is the critical point in the reversal process. The following formula was chosen for its economy, keeping qualities, gradation and lack of tendency to soften the emulsion. It may be used with all panchromatic emulsions:

Elon	*2 grams*
Sodium Sulphite	*50 "*
Hydroquinone	*8 "*
Sodium Carbonate	*50 "*
Potassium Bromide	*4 "*
Sodium Sulphocyanate	*4 "*
Water to make	*1 liter*

(Potassium Sulphocyanate may be used in place of the sodium salt. Use 4.8 grams, which is equivalent to 4 grams of the sodium salt. The sulphocyanates are also called thiocyanates.)

For use, take 2/3 new developer and 1/3 used developer. This method gives cleaner whites and better gradation than an all-fresh solution, and it is a little more economical. Developing times I use are:

	Minutes
Eastman Kodak Super X Reversal Film	*7½*
Eastman Kodak Super X Reversal Blue Base Film	*7*
Agfa Hypan Reversal Film	*10*
Agfa Supreme (Army Surplus cores)	*10*
Superior Bulk Film— Superpanex 24 (Dupont)	*7*
Superior Bulk Film— Superpanex 64 (Dupont)	*8*

The above times are for a developer temperature of 68°F. At other temperatures use the following table:

Minutes

65°	68°	70°	72°	75°
8	*7*	*6½*	*6*	*5*
8½	*7½*	*7*	*6½*	*5½*
9	*8*	*7½*	*7*	*6*
11½	*10*	*9½*	*8½*	*7½*

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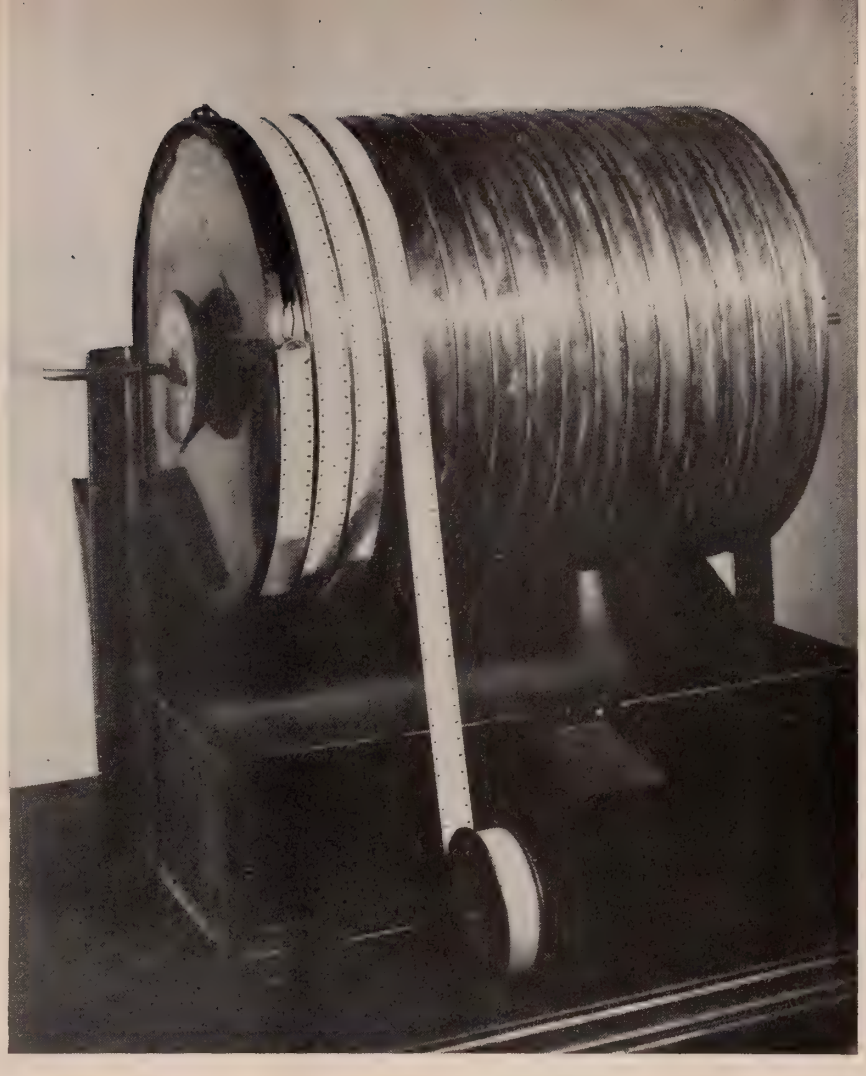
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wooden rack, are twisted to cut into the wood slightly. This keeps them in positions. FIG. 2



PLEXIGLASS DRUM and trough handles longer lengths than the wooden rack. The trough is rounded on the bottom with ¼ inch clearance when lowered into the solution. The illustration shows drum in loading position. Fig. 3

Positive type emulsions and Superior Bulk Film's Regular and Plus are found to work much better in the following formula:

Dektol stock solution	*150 cc.*
Water	*450 cc.*
Sodium Sulphocyanate	*1.2 grams*

Developing time at 68° F., approximately 7 minutes.

In all cases the drum should be turning at about 50 revolutions per minute.

Hardening Bath

This is used as a short stop and hardening bath. In general it is not absolutely necessary if processing temperatures are maintained under 70°F. However, it is safer to use it for all films, as the least bit of reticulation on this small size image may be disastrous.

Temperatures over 70 are extremely softening to the gelatin, and a hardener is a must. Processing has been done at temperatures of 78°-80° by hardening after the 1st *and* 2nd developers with good results.

Three minutes in the following formula is generally sufficient:

Potassium Chrome Alum	*30 grams*
Water	*1 liter*
28% Acetic Acid	*5 ccm.*

Prepare immediately before using, and use only one time. It will not keep nor remain active for more than a few hours.

Bleaching

The following bath works well with all films tried:

Potassium Bichromate	*5 grams*
Water	*1 liter*

When dissolved add 7 ccm. of concentrated Sulphuric Acid to the above. Do not add the water to the acid. Stir constantly while adding the acid.

A stock solution can be made using 10 times the amount of Bichromate and acid, and diluted 1 to 9 of water when a fresh bath is to be made up.

Three minutes in the bleach is normal. The bath can be used over several times. When the bleaching takes 5 minutes or over, throw it away. Bleaching should continue until all black silver deposit is dissolved away. If bleaching is too slow, make up a fresh bleach immediately, dispose of the old, and bleach film with the new solution for the time to clear.

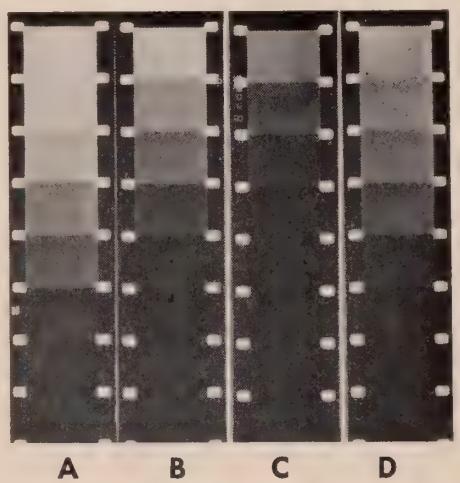
A yellow light may be used during the bleach and all further processes.

Gloves should be worn if considerable processing is done, as the chromic acid in the bleach bath can cause serious burns to the cuticle and under the finger nails.

Clearing Bath

The clearing bath is to dissolve out any residual silver chromate formed by the bleach, neutralize the chromate absorbed by the gelatin, and prepare the emulsion for the second exposure.

It is prepared by dissolving 75 grams of Sodium Sulphite in 1 liter of water. This bath may be used over and over also, but throw it away if a yellow color shows up. A new batch should be made up when a new bleach solution is made.



CONTROL STRIPS make for precise results. A. Overdevelopment. B. Normal development. C. Undervelopment. These are with normal exposure. Strip D illustrates effect of overexposure and underdevelopment. FIG. 4

The emulsion should be white at the end of the clearing period. Four minutes is enough in the bath.

The second exposure is given after the film has been in the clearing bath for 2 minutes. Expose for 2 minutes

• *Continued on Page 558*



NO. Camera is too far away to reveal important details



YES. Closeup is easy to shoot. Child cannot move away..

Advice to Fathers

By Ted R. Bomar

PHOTOGRAPHS BY NEIL KAPLAN

Shoot him when he isn't looking! That sounds unsportsmanlike but when your firearm is a movie camera and the target is a small child, there is no need for rehearsals.

New and strange toys can produce delightful expressions—or have the opposite effect. When my own son Tommy was 1½ years old I endeavored to film his reactions to what Santa Claus had delivered. Tommy sized up a new rocking horse and handled others of the bright toys. Then he toddled to the kitchen and came back with several battered aluminum stew pans. He sat down in the midst of his new toys and started beating the pans, happily reassured that his world hadn't changed completely overnight.

This bit of action, his own idea, saved what might otherwise have been a dull movie.

Often, after the camera has been buzzing away for many seconds, you think of film costs and stop the motor. Right then, almost within a split second, the baby will perform the cutest trick of his short career. He won't do it again, either, no matter how much coaxing he gets.

My daughter Jane was like that when she was between the crawling and toddling stages. Among her accomplishments was a head stand, done with both feet and both hands flat on the floor. It seemed amusing to her mother and me, anyway.

I have a good bit of footage of Jane looking as though she "might" do the head stand. Tommy was a "big boy" by that time and willing to help with the movies. In some scenes he appears doing his version of the head stand and trying to encourage his sister to do likewise. I never did get Jane's head-stand, however.

A whole lot of luck and patience are required to have the shutter working at the right moments.

Up to now we have been talking about where, when and what to shoot when the baby is the subject. The next logical question is how to go about it.

First of all, watch the child's reactions to various things. Become well acquainted with the few habits and mannerisms he has acquired. Be sure, in a general way, what he may be expected to do under given conditions. Provide these conditions.

Confine the camera "crew" to persons the baby is with every day—his father or mother, or perhaps a maid. Helpful relatives whose picture thinking is still in terms of the box camera snapshot can do a lot to prevent satisfactory movie-making. Regardless of their good intentions, visitors are most helpful when somewhere else. Well-

NO. Bird's eye view is appropriate for airplanes. For better angle, see next shot.





YES. Candid, unposed scenes are wonderful, outdoors or indoors.



NO. Action lacking here, although a pleasing still.

. . . from One

meaning chirps and requests to "give Uncle George a great big smile" will destroy what might be a good and natural scene.

Of course you want other footage of Uncle George and many more relatives and neighbors with the baby. Your record will not be complete without them, but it is a good idea to keep them away—out of the room—until the camera is ready for their entrance.

Before one inch of film is exposed give the baby a chance to look at the camera and let him listen to it run. It is a helpful practice to operate an empty camera near the baby for several minutes. He will become accustomed to it and pay no more attention to its shiny fittings or its hum.

Nothing is much more discouraging than to start your camera while the youngster is in some especially appealing pose and then have him do a dead-pan stare straight into the lens. He won't do this after the camera has been turned on and off a few times.

When the shooting begins, keep directions to a minimum and let the baby do things his own way. You may prepare in advance a shooting outline so that your sequence will tell a simple story. Follow the script loosely and be ready for several impromptu additions or deletions to fit any unexpected action.

Whatever happens, don't just start the camera and then demand action. That is guaranteed to get the worst possible results.

For the very little one, indoor movies probably will be most easily managed. There, again, he is in familiar surroundings. If you are after outdoor activities such as sunbathing, or sand-box playing, the right place is the lawn or the patio. It won't work, though, to dump him suddenly on a blanket outdoors and expect him to do the same things you have been seeing indoors.

Keep the background simple. Most home-made movies take in too many surroundings. Plain walls, floor, sky or sand are best, and they allow full attention to be given the tiny subject on the screen.

The time to shoot is when he is fresh and alert, perferably right after a nap. When he begins to tire it is time to suspend operations. Keep actual shooting time brief.

Indoors, set up lights in a position to illuminate fully the area to be photographed. Check your exposure table. Keep the subject distance and lens setting constant, and your scenes will be evenly exposed.

Make allowance for delicate tones in the baby's skin and the light colors usually surrounding him. Overexposure will "wash out" the lightest. Do not mix daylight and artificial light when using color film, as this makes it difficult to control results.

Every good sequence needs long shots, medium shots and closeups. It's hard to get too many closeups of the baby. If your lamp distance and lens opening remain the same, the only camera adjustment you need to worry

• *Continued on Page 555*

YES. Baby's eye view brings camera down even if cameraman has to sit on floor.



THE CINE

Labeling Reels

LABOR-SAVING ideas for the legible labeling of reels and cans are suggested by R. S. Croom, of Norfolk, Va. Scotch tape is used, but an angle that may not have occurred to some is the use of printed numerals and titles in connection with the tape.

If transparent tape of suitable width is used, numbers clipped from old calendars may be stuck to the under side, face up, leaving a margin around it to adhere to cans or reels. If library films have been purchased, there will usually be a folder or catalog with the title in bold display type, which may be clipped and fastened on with tape.

Typewritten titles may be clipped and fastened in the same way. If you have occasion to lend films to others, it is a good idea to have your name and address on them. If you don't have a typewriter, just clip your name and address from typewritten envelopes which you receive in the mail.

If hand-lettered labels are preferred, opaque tape should be used. Yellow gift wrap tape and India ink, applied with a small Speedball pen, make a good combination.

Time Lapse Mechanism

A time lapse device, which will take single frames at widely spaced intervals, makes it easy to film such things as the opening of a flower, growth of a plant and the like. Many of the schemes are of an almost unbelievable degree of complication, and it is a pleasure to encounter one which is relatively simple and inexpensive. Frank J. Knaus, of Los Angeles, Calif., constructed it with a few tools at a cost of less than five dollars. (See diagram below.)

As constructed, the device fits the Bolex, but any camera with a single frame release could be fitted. The heart of the device is one of the small 1 r.p.m. synchronous electric motors obtainable from most hardware and electrical supply houses. Surplus supply stores have such motors at extremely moderate prices.

When a suitable motor has been found, only two other parts are required, a bracket and a cam, as shown in the sketch. The bracket, made of 1/8" sheet aluminum, supports the motor and cam. Exact dimensions depend upon the motor. The bracket may be attached to the tripod head or to a rack-over. The cam is also of 1/8" aluminum, and in the case of Mr. Knaus' unit was 2 5/8" in diameter. A small hub is riveted or otherwise fastened to the cam, with a set screw to hold it securely on the motor shaft.

When the device is in its working position, the camera crank is lifted out of the way and the cam set close to the camera body so that it rests solidly against the single frame release button.

The profile of the cam will have to be worked out to fit each case, taking into account three factors: the speed of the motor actually obtained, the desired interval between exposures, and whether instantaneous or time exposures are desired. The one shown in Mr. Knaus' sketches is for a 1 r.p.m. motor, and holds the shutter open for 12½ seconds at the rate of three frames per minute.

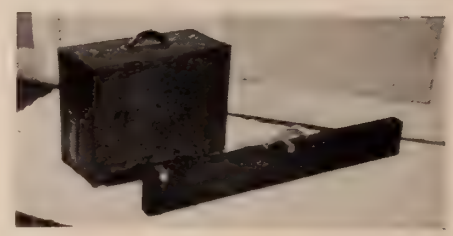
The same device may be used to turn the lights off and on at the same intervals by placing a micro switch so that it will be actuated by the same cam, or by the front camera button.

Portable Light Kit

The inconvenience of lugging lighting equipment to a particular location for indoor shots may be considerably reduced by building a stout carrying case into which lamps, reflectors, stands and cables fit neatly, it is pointed out by M. E. Terita, of Bridgeport, Conn.

The kit, shown in the photograph, includes a long, narrow case for the tripods, and a capacious double case for everything else. The outfit includes reflectors, diffusers, spotlight, adapters, dimmer, plugs, sockets, extensions, cords, clamp-on units, screwdriver and pliers.

It would be pointless to give constructional details, since no two outfits will be alike, but the idea merits consideration by every one who does any extensive indoor shooting. The outfit could be made even more compact by using the flood and spot lamps with built-in reflector.



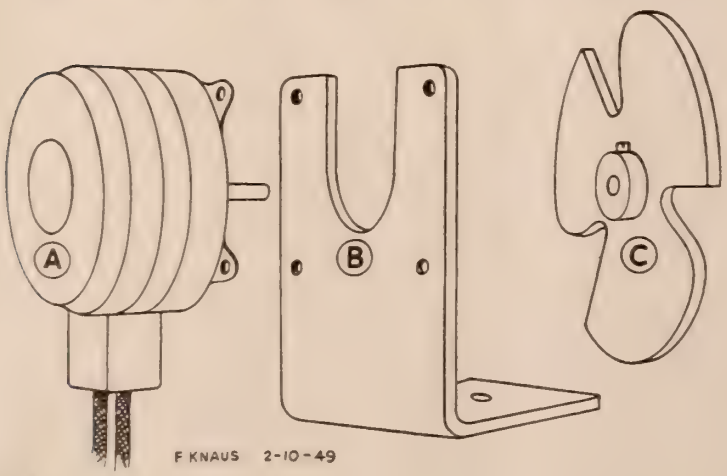
CASES FOR LIGHTS AND TRIPOD

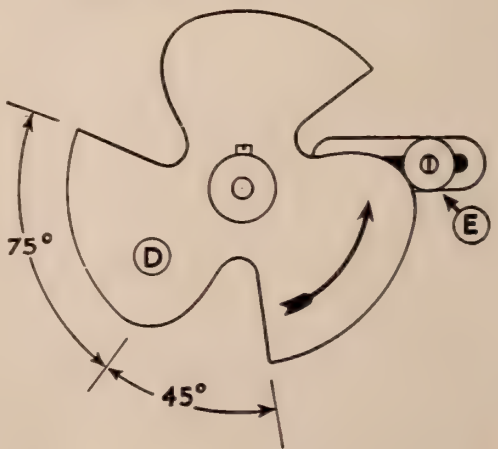


COMPARTMENTS SEPARATE UNITS



CONTENTS OF ABOVE CASE





WORKSHOP

Live Action Titles

An effective way to introduce a character is to superimpose white lettering across the bottom of the first scene in which the character appears. This usually involves double exposure and a certain amount of bother, but an easy way to get the same result without extra camera manipulation is to paint the title on glass and shoot the scene through it.

Should you try this, use a small stop for the necessary depth of field, and avoid bright surface reflections from the glass. Should you have difficulty in making the paint stick to glass, try the old sign painter's trick—wipe the glass with a little stale beer and let it dry. The beer will leave a slight tooth to which oil paint will adhere.

Stencil Titles

Something different in typewriter titles may be made by typing the copy on a mimeograph stencil, using an area just large enough to fit the titler. (The typewriter ribbon must be set in neutral position so that the type faces strike directly on the stencil; if the ribbon comes in, the characters will be blurred.) These stencils may be obtained at any stationery store, a letter-size stencil costing about twenty cents. The stencil material is a transparent blue, and the letters cut through will be white.

The titles should be illuminated from behind. Place the title over a sheet of white paper, or a ground glass, and put a light behind. Since the stencil material has an appreciable thickness, a relief effect may be had by placing the light a little to one side.

On color film, the result will be white letters on a blue background. On black-and-white reversal film, the lettering will be white on dark background. Morley Whitman, of New York City, suggested this idea. A similar effect may be had with soft carbon paper, but the stencil is probably better.

Chair-Side Projector

For comfortable projection and viewing, Jack Turner, of Freeport, Texas, built the pictured unit for his Ampro projector. The cabinet holds the complete projector and case, so that the unit can be easily lifted out for portable use. This is the kind of furniture which necessarily must be designed individually, depending on the equipment to be housed and on the other furniture in the room. The easy availability of the unit minimizes the work of setting up the projector, and keeps it at finger-tip reach for use at any time.

A compartment on the front holds three 400-foot reels and one 2000-foot reel. These are stacked on a bolt with a wing nut. This table is 26½" long, 14½" wide and 23" high. The reading lamp is useful when threading the projector, or when perusing Home Movies magazine.

Novel Title Spinner

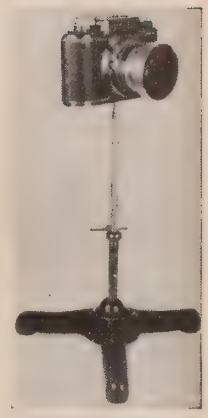
A phonograph turntable makes excellent spinning title effects. However, V. J. Harvey, of Dallas, Texas, did not have a phonograph, so he improvised a means of using his electric fan for the same purpose.

The title is printed on a cardboard disc, which is fastened to the fan blades (after removing the wire guard.) Then the title is turned so that it is upside down, and with camera inverted enough footage is shot to permit reading the text. Then the fan is started and a few feet are made of the spinning card. When the film has been processed, the title is turned end for end, resulting in a spinning title, which stops in exactly the right position.

Editor Improvement

Owners of the older model Craig Editor, which has no on-off switch, may be interested in an alteration made to this device by Gary Kaess, of Tel-Aviv, Israel. Finding it inconvenient to go to the wall outlet and pull out the plug every few minutes, he mounted a toggle switch on the editor. The only place where this can be done without interfering with film travel is the left side wall of the viewer. Any convenient type of switch may be used.

Tripod



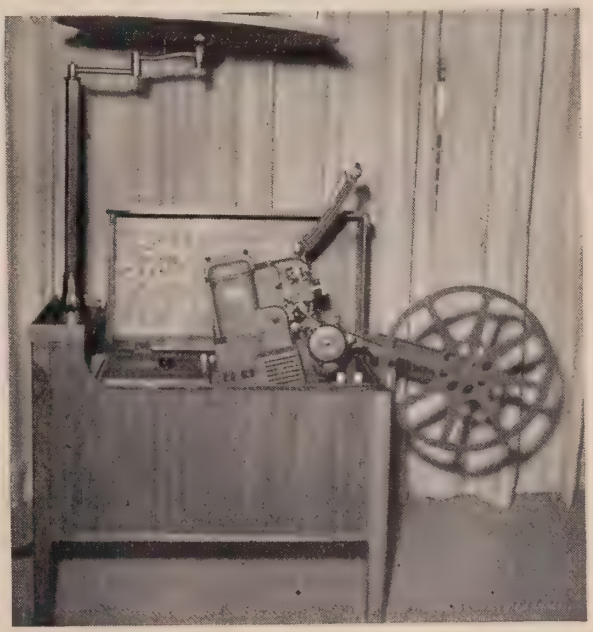
Display stands can make good table top tripods, and one with a heavy base, such as pictured by Hal Coolidge, can support quite a heavy still or movie camera. As a display item, these stands are everywhere and can usually be procured cheaply from dealers in second-hand store fixtures or makers of window display equipment. In some, a secondary rod is already threaded ¼"-20, which is standard tripod thread. If this is not the case, it is a simple matter to thread the rod.

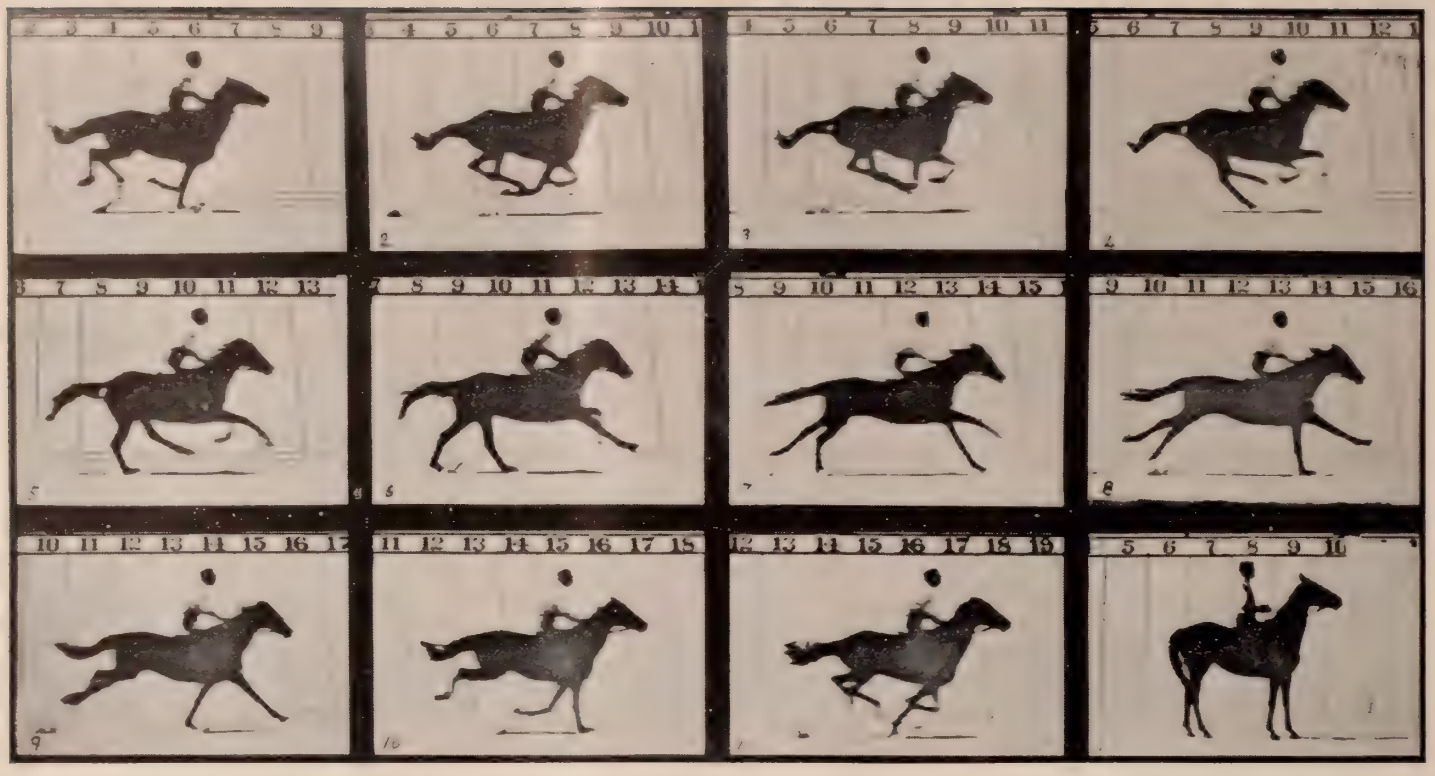
Easy Projector Editing

Every one who has tried to use a projector as an editing viewer is familiar with the difficulty created by the heat of the projection lamp. Unless the projector has a special heat-absorbing filter for still projection of individual frames, the film cannot be slowed down much without dropping the safety shutter, and if the shutter is held open the film will be damaged.

A. C. Nesbitt, of Venice, Calif., removes the projection lamp, and temporarily replaces it with a 10-watt bulb in an adapter. This cuts the heat down to the point where the safety shutter may be held open by means of a bent wire or hairpin without risk. The image is then projected on a small screen about six inches from the lens, or a ground glass. If more convenient, a first surface mirror (a common surplus item) set at 45 degrees to the lens may be used to throw the picture to the side for easier viewing. The film is fed through by hand.







PROOF OF BET. Photographs like these proved that a horse lifts all feet off the ground in the gallop and won a bet in the 1870's for Governor Stanford of California. This series, showing the horse, "Sallie Gardner," is from an 1878 print.

How Cameras "Stopped" a Galloping Horse

Precursor of motion picture camera revealed

By LUKE HAMMAR

DOES A GALLOPING horse ever lift all four feet off the ground at one time? "Yes," said Leland Stanford, the governor of California.

"No," said certain gold rush characters who had hard money, quick tempers and, perhaps, hot lead to back up their statement.

No human eye was reliable enough to decide the issue. So the Governor called for irrefutable evidence. He told photographer Eadweard Muybridge to get a galloping horse and a camera and put them to work.

A motion picture camera, of course, would have settled the issue in a minute, but there were none in the 1870's and 1880's. So Muybridge rigged up a series of still cameras. He produced the forerunner, if not the paternal ancestor, of all our present day movie cameras.

The negatives which the Governor displayed to prove and win his bet soon will be displayed to the public along with many other photographs and pieces of equipment that mark milestones in photography's century of existence, when the George Eastman House formally opens, November 9.

When Muybridge tackled the tough photographic job, he lined up a number of cameras along a track. Eventually he attached strings to electric switches that controlled the camera shutters.

When a horse galloped past, it broke the strings one after another. The shutters were released and negatives made in a series.

The photographs proved that Governor Stanford was right. The feet were off the ground during the gallop.

Muybridge is considered a pioneer in instantaneous photography of this period. His work fills the gap between still and motion picture history.

While he set out to eliminate motion by stopping it in pictures, in 1880 he also projected photos intermittently. This produced motion on the screen. Thus he anticipated the motion picture.

His projected pictures of horses in motion amazed audiences. The San Francisco "Call" of May 5, 1880 reported that "nothing was wanting but the clatter of the hoofs upon the turf and an occasional breath of steam from the nostrils, to make the spectator believe that he had before him genuine flesh-and-blood steeds."

Later Muybridge went to Philadelphia where he continued his work at the University of Pennsylvania from 1883 to 1885. Here he perfected his equipment. He also turned to use of the new dry plates for shorter exposures.

The results of his work were published in a great series of 781 illustrations on animal locomotion. For his pictures he used horses and animals of all kinds from the Philadelphia zoo as well as human models.

Muybridge's photography at Philadelphia was done outdoors against a black background. Opposite the background he had a battery of 24 cameras.

• *Continued on Page 556*



EQUINE PHOTO ART. Negative showing the gait of a horse is examined by Oscar N. Solbert, director of George Eastman House. The pictures will be exhibited when the Eastman House opens next month, in Rochester, N.Y.

• • DIRECTORY SECTION • •

APRONS (Darkroom)
Associated Photo Products
L. R. Biber Co.
Blossom Mfg. Co. Inc.
Eagle Photo Supply Co.
Eastman Kodak Co.
Eimer & Amend
Elkay Photo Products Inc.
General Scientific Corp.
Hydro-Tex Corp.
Melrose Mfg. Co.
Petra Mfg. Co.
Rogers Bellows Inc.
Tikern Corp.
Williams, Brown & Earle, Inc.

BATTERY CAMERA DRIVES
Custom Built Camera Co.
Grover Photo Products
Miles Eng. Co.
J. B. Perrin & Co.
Stevens Engineering

BEADS FOR SCREENS
American Photo Supply Co.
Fred Frankel & Sons

BLIMPS
Berndt-Bach Inc.



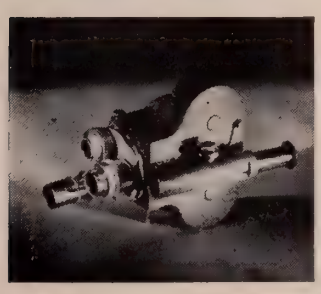
16MM. BLIMP

Sound-proof housing with follow focus attachment for Cine' Kodak Special. Viewing magnifier mounted on top of blimp for focusing while camera is mounted in blimp. Arrangement for opening camera viewing aperture trap for focusing from outside blimp. Pilot lights to illuminate lens calibrations and film footage indicator. Blimp takes synchronous motor drive which couples to camera. Dovetail bracket provided to mount erect image viewfinder for following action. Mftr: Camera Equipment Co.

BLOWERS
Elkay Photo Products Inc.

CABINETS (Film)
Brumberger Co. Inc.
Burke & James, Inc.
Diebold, Inc.
Andrew E. Lutz
Nega-File Co.
Neumade Products Corp.
Peco Products Ltd.
Remington Rand Inc.
Technical Devices Corp.

CAMERAS, 8MM



ALLEN 8

Model R-8. 8mm. 25' double: 8, 12, 16, 24 and 32 frames per sec. 180 degree angle; focal plane shutter; 5' run spring drive motor; footage indicator; built-in eye-level finder; 12½mm. coated f/2.5 anastigmat lens, screw mount; single exposure device; built-in exposure guide; continuous run lock; indicator in viewfinder; cable release socket for single frame; wrist strap; removable film gate. Mftr: Allen Mftg Co. Price: $57.50, tax inc.

EUMIG C3

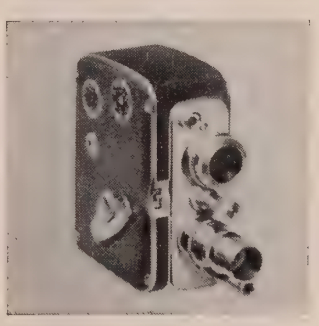
Built-in photo-electric exposure meter, coupled to iris control and to motor speeds. Coated f/1.9 Reichart Solar lens, variable motor speeds. Provision for single frame



by means of cable release. Extra heavy spring motor. Made in Austria, camera is imported by Arcap Mfg. Co., Price: $139.50 tax inc.

B & H AUTO-8

Model 172-A. Pre-threaded 8mm. film magazines, color or b/w. Two-lens turret enables switching from long shots to close-ups. Positive viewfinder objective automatically positioned with lens. Lens setting



guide determines correct exposure for any scene. 5 governor-controlled speeds plus 9-foot film run. Film footage indicator. Slow-motion at 64 speed. Animated titles with Singlepic release. Selfoto lock. Mftr: Bell & Howell Co. Price: $296.22, inc. F.E.T., with 0.5" f/1.9 and 1½" f/3.5 Telate foc. mt. lenses.

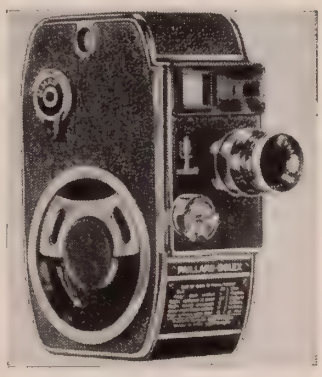
BELL & HOWELL COMPANION

Model 134-U with Filmocoted color corrected f/2.5 lens. Pocket fitting size, wrist cord, durable finish, built-in exposure guide. Four operating speeds. Built-in viewfinder. Uniform exposure with rotary disc shutter and governor-controlled camera speeds. Film footage dial revolves as camera operates. Mftr: Bell & Howell Co. Price: $89.93, including F.E.T.

BOLEX L-8

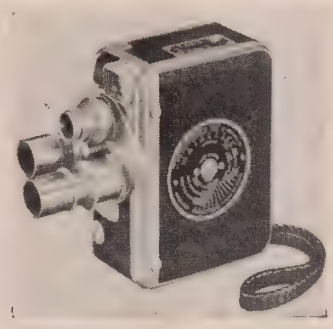
25' daylight loading spools. Double-eight films either color or b/w. Telescopic type viewfinder. Footage counter, end pointer, governor-controlled spring motor, variable speeds, trigger release, protected pressure plate. Mftr: Paillard Products. Price: $119.50, including F.E.T.





DeJUR TURRET HEAD

Has all features of Model D-100 (see above). Price: With f/2.5 lens, $152.50; with f/1.9 lens, $174.50. Also available in 2 or 3 lens combinations, including telephoto lens.



DeJUR 8MM. MAG.

Model D-100 with mm. f/2.5 or f/1.ff color-corrected, coated Cine' Raptar lens.



Fade-matic control. 10' constant speed run, 6 speeds; shoots stills, animated titles, cartoons; built-in zoom viewfinder; Morocco covering; guaranteed for life. Mftr: DeJur-Amsco Corp. Price: With f"2.5 lens, $127.50, tax included; with f"1.9 lens, $149.50, tax included.

CINE'-KODAK MAGAZINE 8

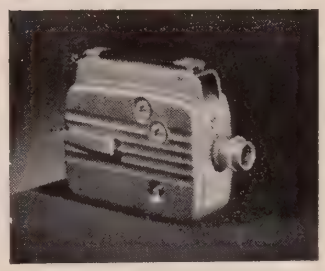
Loads in 3 seconds. Can change film or reload without risk. Fast, focusing f/1.9 Lumenized lens, interchangeable with 8



accessory lenses; enclosed eye-level finder; choice of filming speeds; scene-length guide; footage indicator; adaptability to full complement of accessories; choice of carrying cases. Mftr: Eastman Kodak Co. Price: $163.

CINE'-KODAK RELIANT

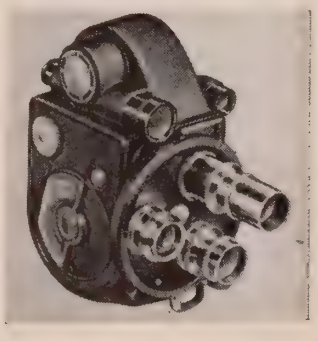
Sprocketless loading. Camera accepts low-cost 8mm. roll film. Standard lens, interchangeable with 38mm. telephoto. Finder shows field of both lenses. Locking exposure



button. Adjustable speeds for slow-motion effects. Accepts Kodak Combination Lens Attachments. Footage meter shows film use. f/2.7 Ektanon lens. Mftr: Eastman Kodak Co. Price: $89.

EMEL 8MM. TURRET

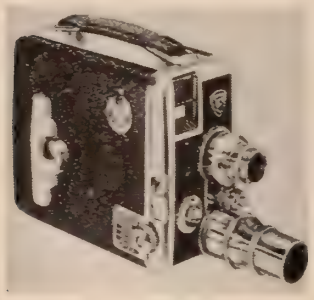
f/1.9 lens. French made. Variable speeds and 64 frames the second. Single frame device for animation and "still" pictures Single frame counter. Forward and reverse action by hand crank. Variable telescopic



viewfinder with parallax adjustment. Revolving turret-head accommodates three lenses. Uses standard double 8mm. film, color or b/w. Rotary lens aperture table. Finger-tip locking device enables operator to appear in picture. Tripod socket. Leather wrist strap. Distr: Arel, Inc. Price $264.50, inc. tax.

FRANKLIN TURRET

Model 115T. Internal footage counter. External footage counter. Turret for 2 lenses. Stainless steel mount. Provision for still



shots and continuous run with cable release. 4 speeds. Mftr: Franklin Photographic Industries. Price: $139.50, F.E.T. inc., with Wollensak Coated lens f/2.5 fixed foc. ½" focal length, and up.

FRANKLIN 115

Interchangeable lens mount with stainless steel lens seat. Two footage indicators, one within viewfinder. Uses standard 8mm. magazine loads. Automatic magazine ejector. Door lock interlocked with mechanism. Cable release for time exposures on single



frames, or continuous run. 4 speeds. Ratchet winding key. Mftr: Franklin Photographic Industries. Price: $119.50, F.E.T. inc., with Wollensak Coated Lens f/2.5 fixed focus ½" focal length, and up.

KEYSTONE K-40

Magazine loading, alternate color or b/w any time. 4 speeds, 8, 16, 24, 64. Single frame for animation shots. Run and continuous run positions. Visible scene length indicator. Footage indicator showing film remaining to be exposed. Universal exposure guide. Automatic stop to prevent over-exposing at rundown. Zoom type



built-in viewfinder can be set for ½" to 1½" focal length lenses. Collapsible carrying handle. Magazine ejector. Aluminum die cast body. Tripod socket. Wollensak coated lens. Mftr: Keystone Mftrg Co. Price: f/2.5, tax inc., $99.50; f 1.9, fixed focus, $109.50, tax inc.; f/1.9 focusing mount, $124.50, tax inc.

KEYSTONE K-22

Equipped with either f/2.5 or f/1.9 Wollensak coated lens. Interchangeable lens mount for telephoto or other lenses. Patented audible footage indicator to determine footage as taken, without removing camera from eye. Shutter speeds, 12, 16, and 48 frames per second. Long range telephoto viewfinder. Locking device to take your own picture. Built-in viewfinder. Color or b/w film. Aluminum die cast case with chrome trim. Covered with pin seal grain, water-proof, scuff-proof vinyl-plastic. Hinged cover. Mftr: Keystone Mftrg Co. Price: f/2.5, $67.59, tax in.; f/1.9 Fixed Focus, $77.50, tax inc.

KEYSTONE K-36

Equipped with either f/3.5 or f/1.9 fixed focus coated lens. Interchangeable lens mount for other lenses. Audible footage indicator to determine footage as taken without removing camera from the eye. Three speed for slow motion, normal and



ow. Long range telephoto viewfinder. Locking device to take your own picture. Built-in viewfinder. Wrist strap holder. Aluminum die cast case with hinged cover. Mftr: Keystone Mftrg Co. Price f/3.5 $54.95, inc. tax; f/1.9 Fixed Focus, $59.95 inc. tax.

KEYSTONE K-45

Magazine loading with turret for three lenses. Telephoto lens. Alternate color or b/w film at any time. Four speeds. Single frame feature. Continuous run lock. Visible scene length indicator showing amount to be exposed. Universal exposure guide. Automatic stop to prevent over-exposure at rundown. Zoom type finder can be set for ½" to 1½" focal length lenses. Parallax correction built-in viewfinder. Collapsible carrying handle. Magazine ejector. Aluminum die cast body. Standard screw lens mount for interchangeable lenses. Tripod socket. Wollensak coated lens Mftr: Keystone Mftrg Co. Price: f/2.5, inc. tax, $118.50; f/1.9 focusing mount, $143.50. Inc. tax.

BOLEX H16, H8

8 and 16mm. movie cameras with identical features. Eye-level Magnifocus is standard equipment, enabling owner to focus from



behind camera. Automatic threading, footage counter, audible footage indicator, tri-focal Tubular Viewfinder, turret head for three lenses, variable speeds, hand crank operation, single frame exposures, frame counter, critical visual focusing, focal plane type shutter, single claw operation, pressure plate. Mftr: Paillard Products, Inc. Price: $282.50.

REVERE 70

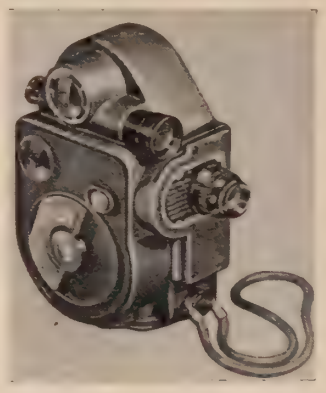
Magazine load eliminates need for threading. Quickly changed from b/w to color without loss of film. Continuous run, single frame exposure titles and trick shots. Ratchet winding key. Provision for cable control. Film rating guide, footage indi-



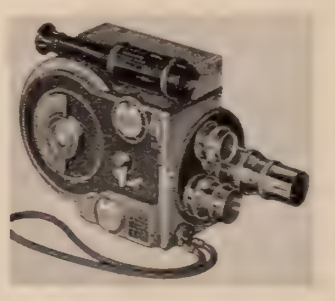
cator, exposure chart and built-in telescopic viewfinder. Mftr: Revere Camera Co. Price: f/2.8 coated lens, $132.50; f/1.9 coated lens, $160, tax inc.

CINE' C-87

Five speeds, easy threading, interchangeable lens mounts. Available with either f/2.5 coated lens or f/1.9 coated lens.



Mftr: Revere Camera Co. Price: f/2.5 coated lens, $77.50, tax inc.; f/1.9 coated lens, $104.50, tax inc.



REVERE 60

Designed for advanced movie photographer, has magazine load for speed and interchange of color film with b/w. Rotating 3-lens turret head to take distant, normal, wide-angle and closeup shots. Built-in Micromatic Parallax-corrected telescopic viewfinder. Mftr: Revere Camera Co. Price: f/2.8 coated lens, $157.50; f/1.9 coated lens, $192.50.

CINE' 88

Ultra-precision built, easy to thread, simple to operate. Five speeds, including slow motion, interchangeable lens mount, ad



justable footage meter, parllax-corrected built-in viewfinder, simple exposure chart, positive speed control. Mftr: Revere Camera Co. Price: f/2.5 coated lens, $77.50, tax inc.

REVERE TURRET 99

Provides rotating turret head that makes three lenses and an extra optical viewfinder available for telephoto use. Has features found on Revere 88. Uses natural color or b/w film. Mftr: Revere Camera Co. Price: f/2.5 coated lens, $110, tax inc.

CINEMASTER 11

Model GB. Combined exposure meter and optical viewfinder, minimized parallax, three speeds, exposure calculator, continuous running, interchangeable plane shutter, snap-closing hinged cover, dual 8mm. Mftr: Universal Camera Co. Price: f/3.5 coated lens, $51.90; f/2.5 coated lens, $66.65; f/1.9 coated lens, $96.75.



CAMERAS, 16MM

FILMO 70-DE

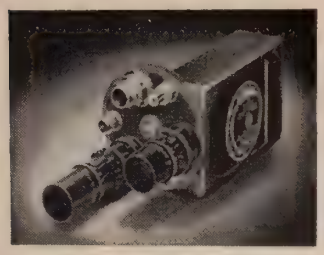
1" f/1.9 lens is standard equipment. Positive turret viewfinder. Rotating turret. Hand crank permits backing up film to make double exposures. Rewind knob for use when considerable footage is to be rewound within the camera for long run



double exposures. May be adapted to take sound film or equipment such as external magazine and electric motor. Lenses: interchangeable. Footage dial folding, non-rotating, attached winding key. Mftr Bell & Howell Co. Price $381.50, F.E.T. inc.

B & H AUTO MASTER

Model 153-BA. With 3-lens turret head. Instant positioning of any lens with its matching viewfinder objective. Pre-threaded film magazine. Exposure guide, in center of which is window showing film footage dial.



Interchanges film in mid-reel without fogging a single frame. Switch to color from b/w anytime. Five operating speeds. Starting button can be locked to keep camera running while operator steps into picture. Single frame exposure control. Steady-grip handle on base of camera. Mftr: Bell & Howell Co. Price: $332.50, F.E.T. inc., with 1" f/1.9 Lumax foc. mt. lens.

CINKLOX 35

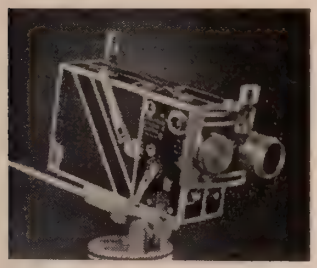
Capacity 100', color or b/w. Die cast aluminum case and cover. Threading diagram inside cover Spring motor. Tripod mount with standard thread. Adjustable carrying strap. Direct viewfinder, reading



meter, interchangeable lens, lock-on starting button, three operating speeds. Mftr: Cincinnati Clock and Instrument Co. Price: With f/2.5 lens, $69.75, inc. tax; with f/1.9 ens, $110.25, inc. tax.

CINE'-KODAK SPECIAL 11

Integral controls for special effects such as fades, dissolves, multiple exposures, montages, animations, masked shots, single-frame exposures, movies at any speed between 8 and 64 frames per second. Accepts full complement of accessories. Choice of 25mm. Kodak Cine' Ektar Lenses



f/1.9 or f/1.4; two-lens turret with integra adapters; two finder systems; reflex finder for through-the-lens focusing and framing and an eye-level finder, correctible for parallax. Adjustable-opening shutter; interchangeable film chambers; two film meters; frame counter; spring motor drive; hand-cranking shaft; single-frame release; built-in mask slot. Mftr: Eastman Kodak Co. Price: With f/1.9 lens and 100-ft. film chamber, $898.50; with f/1.4 ens, $995.00.

CINE' KODAK 16

No threading. Can switch magazines at any time. f/1.9 Kodak Cine' Ektar lens (Lumenized) interchangeable with Kodak Cine' Ektanon accessory lenses. All served by



eye-level finder system. Three speed, inciuding slow motion. Footage indicator on each magazine. Scene-length indicator. Built-in Cine'-Kodak Universal Guide. Mftr: Eastman Kodak Co. Price $175.

KEYSTONE K-50

Alternate color or b/w film at any time. Four speeds from half speed to slow motion. Interchangeable lens mount. Parallax correction. Magazine ejector. Tripod socket to mount camera. Cover operates magazine slide to prevent fogging of film frame. Continuous running. Telescope viewfinder. Footage indicator. Die cast aluminum case. Wollensak coated lens. Mftr: Keystone Mftrg Co. Price: with f/2.5. $122.50, tax inc.; f/1.9, $154, tax inc.



KEYSTONE A-7

Takes all standard 16mm. rolls, 50' or 100'. Standard lens mount accepts all telephoto and wide angle lenses in C mount. Audible footage indicator. Spring motor. Seven



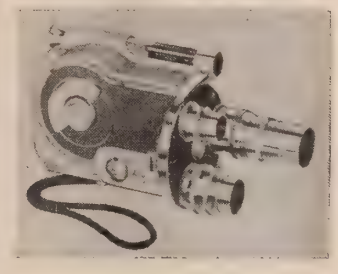
speeds. Direct vision viewfinder. Tripod socket and carrying handle. Mftr: Keystone Mftrg Co. Price: With f/3.5 lens, $64.75 Inc. tax.

KEYSTONE A-9

Takes all standard 16mm. rolls, 50' or 100'. Standard lens mount accepts all telephoto and wideangle lenses in C mount. Audible footage indicator signals each foot of film passing through. Spring motor runs 15' per winding. Seven speeds available from 10 to 64. Direct vision viewfinder built into body. Tripod socket and carrying handle provided. Mftr: Keystone Mftrg Co. Price: With f/2.5 lens, $79.50, inc. tax; with f/1.9 lens, $111, inc. tax.

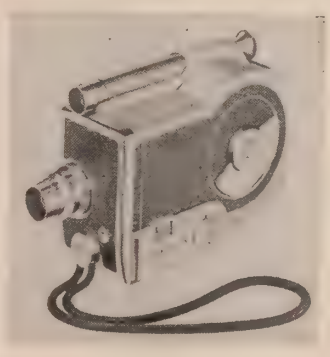
REVERE C-26

3-lens turret head and adjustable viewfinder. Mftr: Revere Camera Co. Price: With f/2.7 coated lens, $165, tax inc.; with f/1.9 coated lens, $197.50, tax inc.



REVERE C-16

Built-in Micromatic viewfinder. Five speeds, including slow motion, continuous run, single frame exposure. Mftr: Revere Camera Co. Price: With f/2.5 coated lens, $140, tax i nc.; with f/1.9 coated lens, $165.



REVERE 16

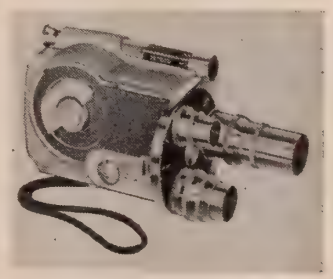
Built-in Micromatic telescopic viewfinder adjustable for 1" and 3" lenses. Continuous run. Ratchet-winding key winds like a watch. Single frame exposures for titles and trick



shots. Provision for cable control. Built-in film rating guide and expesure chart. Footage indicator. Five speeds. Mftr: Revere Camera Co. Price: With f/2.5 coated lens, $140 ,f/1.9 coated lens, $165 ,tax inc.

REVERE 26

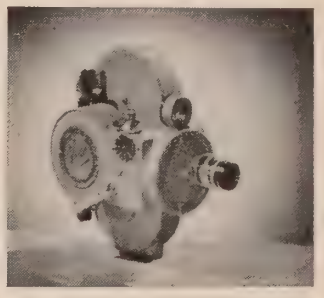
3-lens revolving turret and adjustable Micromatic viewfinder. Continuous run, ratchet winding key, single frame exposure, built.



in film rating guide and exposure chart. Five speeds, including slow motion. Mftr: Revere Camera Co. Price: f/2.7 coated lens, $165; f/1.9 coated lens, $197,50. tax inc.

VICTOR MODEL 3

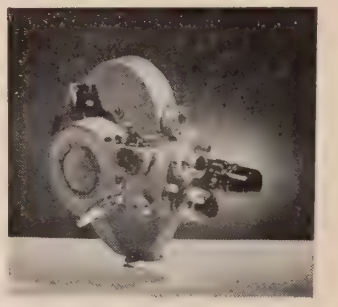
Hand cranking forward; leveling device in viewfinder; speed of 8, 16, 24, 32, 64 fps; stop-geared for even speeds; four



lens field areas; built-in exposure guide; cushioned control; adjustable Dist-A-Sight viewfinder. Mftr: Victor Animatograph Corp. Price: $115, less lens and carrying case

VICTOR MODEL 4

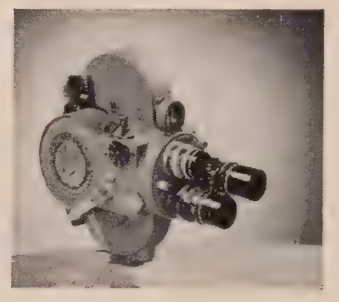
Leveling device in viewfinder; forward hand cranking; single frame device; visual focusing; stop-geared for even speeds at



all times; four lens field areas; built-in exposure guide; cushioned control. Six speeds, 8, 16, 24, 32, 64, 80 fps.; adjustable Dist-A-Sight viewfinder. Designed for advanced amateur. Mftr: Victor Animatograph Corp. Price $160, less lens and carrying case.

VICTOR MODEL 5

Forward and reverse cranking; full vision finder; friction-clutch drives; four lens field areas; stop geared; leveling device; built-

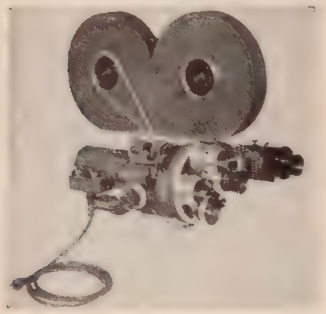


in exposure meter; double powered; designed for amateur whose specialty is trick photography. Mftr: Victor Animatograph Corp. Price: $185, less lens and carrying case

CAMERAS, 16MM SOUND

B & H 35 MM. PRO.

Standard Professional convertible at factory to 16mm. Normal speed (Type "BI") equipped with film mechanism registering film at aperture by means of two fixed stationary pilot pins. Operates at range of speeds from 0 to 26 picture frames per second without damage to film perforations and without disturbing positive register of each picture frame. Focusing system provides means for inspecting full area of picture frame, when film is replaced with a ground glass. Viewfinder produces visible image of scene while camera is operating. Mftr: Bell & Howell Co.



AURICON PRO

Kodachrome color or b/w. Synchronous motor drive, "self-blimped" and silents "Ball-bearing" film gate for in-focus pic-



tures. 200' film capacity for 5½ minute, of continuous recording. Erect-image viewfinder. Mftr: Auricon Division, Berndt-Bach. nc.. Price: $1095.

MAURER 05

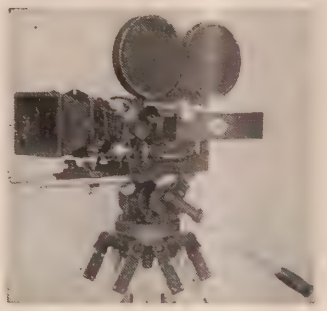
Professional camera. Precision high-power focusing system, large viewfinder and clear-glass direct-through-the-lens viewing system. All controls and indicators are at hand and in view from shooting position behind viewfinder. Intermittent movement



and gate are so designed they do not depend upon perforation accuracy to produce perfect registration. Mftr: J. A. Maurer, Inc. Price: $3650.

MITCHELL PROFESSIONAL

"Rack-over" mechanism permits focusing through photographic lens without disturbing lens position. Erect image focusing telescope built in camera door provides five and ten power magnification. Movement permits high speed as well as normal speed work. Main shaft operates on ball bearings. Built-in hand dissolve incorporates graduated segment and miniature. shutter. Film magazine with frictionless light trap removable and designed to use standard film core. Built-in Veeder footage counter and single frame counter. 4-lens turret accommodates any type lens



from 15mm. up. Mftr: Mitchell Camera Corp. Price: $5000, plus F.E.T.

MORTON SOUNDMASTER

Single system sound camera, comple.e with power pack, amplifier and microphotne Mftr: The Morton Co. Price: $495.



CARRYING CASES (Camera)

Barnett & Jaffe
Bell & Howell Co.
Berndt-Bach Inc.
Briskin Camera Co.
Calhoun Co.
Cinklox Camera Co.
Compco Corp.
DeJur-Amsco Corp.
Durable Fibre Sample Case Co.
Eastman Kodak Co.
Elgin Leather Goods & Camera Case Co.
Emmet Mfg. Corp.
Fisher Photo Products
Hinson Mfg. Co.
Imperial Case Co.
Lefkowitz & Bros. Inc.
J. A. Maurer Inc.
Mitchell Camera Corp.
P. J. Mueller & Sons
Paillard Products
J. B. Perrin & Co.
Rodgers Bellows Inc.
Service Mfg. Co.
E. H. Stone
Superior Leather Shop
Universal Camera Corp.
Victor Animatograph Corp.

CARRYING CASES (Editors & Splicers)

Bell & Howell Co.
Eastman Kodak Co.
Franklin Photographic Industries Inc.
P. H. Mueller & Sons
Louis Lefkowitz & Bro.
Rodgers Bellows Inc.
Ruko Co.
Superior Leather Shop

CARRYING CASES (Exposure Meter)

Burke & James Inc.
Burleigh Brooks Co.
Compco Corp.
DeJur-Amsco Corporation
Elgin Leather Goods & Camera Corp.
Elkay Photo Products, Inc.
Fischer Photo Products
General Electric Corp.
Hinson Mfg. Co.
Imperial Case Co.
Louis Lefkowitz & Bro. Inc.
P. J. Mueller & Sons
J. B. Perrin & Co.
Rodgers Bellows Inc.
Ruko Company
Service Mfg. Co. Inc.
Superior Leather Shop
WestonElec. Instr. Co.

CARRYING CASES (Filter)

L. R. Biber Co. Inc.
Burke & James Inc.
Burleigh Brooks Co.
Chess-United Co. Inc.
Eastman Kodak Co.
Ednalite Optical Co. Inc.
Elgin Leather Goods & Camera Case Corp.
Enteco Industries
Fischer Photo Products
Louis Lefkowitz & Bro. Inc.
P. H. Mueller & Sons
J. B. Perrin & Co.
Rodgers Bellows Inc.
Ruko Company
Service Mfg. Co. Inc.
Superior Leather Shop
Tiffen Mfg. Co.

CARRYING CASES (Lens)

Burke & James, Inc.
Burkhardt, The, Co.
Chess-United Co. Inc.
Ednalite Optical Co. Inc.
Elgin Leather Goods & Camera Case Corp.
Fiberbilt Case Co.
Fischer Photo Products
Gundlach Mfg. Corp.
Louis Lefkowitz & Bro. Inc.
Morton Co.
Mueller & Son, P. H.
J. B. Perrin & Co.
Ruko Company
Rodgers Bellows Inc.
Service Mfg. Co., Inc.
Superior Leather Shop

CARRYING CASES (Lighting Equipment)

Acme-Lite Mfg. Co.
American Speedlight Corp.
Bardon Mfg. Co. Inc.
Burke & James, Inc.
Britelite Distributors, Inc.
Compco Corp.
Durable Fibre Sample Case Co.
Empire M. P. Screen
Erpen, Beck & Segessman
Fiberbilt Case Co.
Jen-Products Co.
Louis Lefkowitz & Bro. Inc.
Lumex, Inc.
P. H. Mueller & Sons
Otto K. Olesen Co.
Rodgers Bellows Inc.
Ruko Co.
J. A. Smith & Sons
Sunray Photo Co. Inc.
Superior Leather Shop

CARRYING CASES (Movie Projector)

Apex Case Inc.
Bardon Mfg. Co.
Barnett & Jaffe
Bell & Howell Co.
Britelite Distributors, Inc.
Compco Corp.
DeJur Amsco Corp.
Eastman Kodak Co.
Empire M. P. Screen Co.
Erpen, Beck & Segessman
Imperial Case Co.
Louis Lefkowitz & Bro. Inc.
Lishing Products
P. H. Mueller & Sons
J. B. Perrin & Co.
Rodgers Bellows Inc.
Ruko Co.
S & D Mfg. Co.
Superior Leather Shop
Victor Animatograph Corp.

CARRYING CASES (Screen)

Bardon Mfg. Co.
L. R. Biber Co. Inc.
Britelite Distributors
Empire M. P. Screen Co.
Lishing Products
Rodgers Bellows Inc.
Superior Leather Shop

CARRYING CASES (Tripod)

Albert Specialty Co.
Bardon Mfg. Co.
Bell & Howell Co.
L. R. Biber Co. Inc.
Britelite Distributors
Durable Fibre Sample Case Co.
Eastman Kodak Company
Empire M. P. Screen Co.
Erpen, Beck & Segessman
Fiberbilt Case Co.
Imperial Case Co.
Quick-Set Inc.
Ruko Company
Service Mfg. Co. Inc.
Strobo Research
Superior Leather Shop
Victor Animatograph Corp.

CASES (Film Shipping)

Compco Corp.
Durable Fibre Sample Case Co.
Empire M. P. Screen Co.
Fiberbilt Case Co.
Gateway Productions Inc.
Nega-File Co.
Neumade Products Corp.
Pausin Mfg. Co.
Perfection Sample Case Co.

CEMENT (Film)

Ansco
Arel, Inc.
Bell & Howell Co.
Craig Mfg. Co.
Eastman Kodak Co.
Enteco Industries
Falbrook Photo Supply Corp.
General Photo Supply Co.
Inventions, Inc.
Kin-O-Lux, Inc.
Mansfield Industries, Inc.
Merix Chemical Co.
National Chemical Co.
Neumade Products Corp.
Rosco Laboratories
Superior Bulk Film Co.

CHEMICALS

Ansco
Eastman Kodak Co.
Eagle Photo Supply
Edwal Laboratories
Foto Products Co.
H. Gartenberg & Co.
General Photo Supply
G. Gennert Inc.
Philip A. Hunt Co.
A. R. Maas Chemical Co.
Mallinckrodt Chemical Works
Merck & Co. Inc.
National Chemical Co.
Urell Inc.

CHEMICALS (Color Processing)

Ansco
Eastman Kodak Co.
General Photo Supply Co.
Philip A. Hunt Co.
Mallinckrodt Chemical Works
Merix Chemical Co.
Urell, Inc.

CHEMICALS (Direct Positive)

Arel, Inc.
Atkinson Laboratory
Eastman Kodak Co.
G. Gennert
Philip A. Hunt Co.
Mallinckrodt Chemical Works
Marks & Fuller Inc.
Merix Chemical Co.

CHEMICALS (Fixing Preparations)

Ace Photo Laboratories
Atkinson Laboratories
DuPont & Co. Inc.
Eastman Kodak Co.
Edwal Laboratories
FR Corporation
Lightning Photo Products
Mon-Blanc Chemical Labs.

CHEMICALS (Prepared Intensifiers

Ansco
Burke & James, Inc.
Curio Photo
Eastman Kodak Co.
G. Gennert Inc.
Jas. H. Smith & Sons Corp.
Urell, Inc.

CHEMICALS (Prepared Reducers)

Ansco
Atkinson Laboratory
Dynacol Products Lab.
Eagle Photo Supply Co.
Eastman Kodak Co.
Jamieson Products Co.
Lockrey Co. Photo Products Div.
Urell, Inc.

CHEMICALS (Reversal)

Atkinson Laboratory
Eastman Kodak Co.
Philip A. Hunt
Mallinckrodt Chemical Works
Merix Chemical Co.
National Bulk Film Co.
Superior Bulk Film Co.

CHEMICALS (Sensitizers)

Arel, Inc.
D. U. C. Labs. Inc.
G. Gennert
Mallinckrodt Chemical Works
Merix Chemical Co.

CHEMICALS (Toners)

Ansco
Eastman Kodak Co.
Edwal Labs. Inc.
Urell, Inc.

CLEANING DEVICES (Film)

Eastman Kodak Co.
Fisher Mfg. Co.
Franklin Photographic Industries
Neumade Products Corp.

COLOR METERS
Ashcraft Automatic Control Co.
Harrison & Harrison
Photo Research Corp.
Stein Photo Distributors

DARKROOM SINKS
Artisan Guild
S. Blickman, Inc.
Chicago Camera Co.
Oscar Fisher Co. Inc.
Wendnagel & Co.

DENSITOMETERS
Eastman Kodak Co.
Photovolt Corporation
Weston Electrical Instr. Corp.

DESENSITIZERS
Ansco
Eastman Kodak Co.
Inventions Inc.

DEVELOPERS (Prepared Film)
Alburger Research Products Co. Inc.
Ansco
Arel, Inc.
Atkinson Laboratories
Chemipure Laboratories
Ciner Chemical Refining Co. Inc.
Curtis Laboratories Inc.
DuPont Inc.
Eastman Kodak Co.
Edwal Laboratories Inc.
FR Corp.
G. Gennert Inc.
Germain Photo Specialties
Graphic Economy Developer Co.
Philip A. Hunt Co.
Ingraham Research Laboratories
Lightning Photo Products
Mallinckrodt Chemical Works
Merix Chemical Co.
Mon-Blanc Chemical Co.
National Chemical Co.
Shannon Luminous Materials Co.
Urell, Inc.

DEVELOPING DRUMS
Brown Coating & Equipment Co.
Superior Bulk Film Co.

DEVELOPING RACKS (Movie Film)
Brown Coating & Equipment Co.
Burke & James, Inc.
Oscar Fisher Co. Inc.
Leedal Stainless Steel Products Co.
Superior Bulk Film Co.

DEVELOPING TANKS (Movie Film)
Albert Specialty Co.
Alsop Engineering Corp.
Burke & James, Inc.
Ednalite Optical Co. Inc.
Oscar Fisher Co. Inc.
Goetz & Ruschmann
Imagineering Assoc. Inc.
Leedal Stainless Steel Products Inc.
Petrov Photographic Technical Service
Stapp & Thrush Mfg. Co. Inc.
Testrite Instrument Co. Inc.

DEVELOPING TANKS—Movie Film
Brown Coating & Equipment Co.
Burke & James, Inc.
Ebe Mfg. Co.
Imagineering Assoc. Inc.
Micro Record Corp.
Morse Instrument Co.
Stineman System
U. S. Stoneware Co.

DIFFUSION SCREENS (See Lighting Equipment)

DISSOLVE (Automatic)
Joseph Yolo

DRYERS (Film)
Aldine Paper Co.
Allied Lab. Instruments
American Products Co.
Ansco
De Mornay Budd, Inc.
Oscar Fisher Co. Inc.
General Photographic Supply Corp.
Ingraham Research Labs.
Merix Chemical Co.
Micro Record Co.
Morse Instrument Co.
Pako Corp.

DRYING AGENTS
Ansco
O. S. Braunstein
Curio Photo
Davidson Chemical Co.
Eagle Photo Supply Co.
Ingraham Research Labs.
Merix Chemical Co.
National Chemical Co.
Stineman System

DYES (Photographic)
Alden Mfg. Labs.
Ansco
Bachmeier & Co.
Eastman Kodak Co.
C. L. Santos Mfg. Co.
Webster Brothers Labs.

EDITING & TITLING SERVICE (See Titling Service)

ELECTRIC DRIVES FOR CINE CAMERAS
Bell & Howell Co.
Berndt-Bach Inc.
Custom-Built Camera Access. Co.
Arthur H. Hart
Imagineering Assoc. Inc.
Wm. A. Randall
Revere Camera Co.
Stevens Engineering Co.

ENLARGERS (8MM Movie Frame)
Diamant Mfg. Corp.
Federal Mfg. & Eng. Corp.
Mounties, Inc.
Moviecraft Co.

Enlargers (16MM Movie Frame)
Diamant Mfg. & Eng. Corp.
Federal Mfg. & Eng. Corp.
Moviecraft Co.
Testrite Instrument Co. Inc.

EXPOSURE CALCULATORS & GUIDES
Ansco
Bardwell & McAlister Inc.
DeJur-Amsco Corp.
Eastman Kodak Co.
Grover Photo Products
Jen Products Co. Inc.
Paul S. Martin
Ver Halen Publications
Willoughbys

EXPOSURE METERS

AMERLINE
Model LM-112, extinction type. Black plastic case with dials of etched aluminum. Meter calibrated for film speeds from



1.5 to 200 and for exposures 8 hours to 1/1000 second, at lens openings of f/1.4 to f/32. Mftr: Amerline, Inc. Price: $1.95, including F.E.T.

STANDARD COLOR METER
Said to be accurate to 25 degrees Kelvin. Used in manner similar to other exposure meters, but indicates automatically exact



color temperature of light illuminating the subject, facilitating selection of proper filter to be used. Dial provides color temperature of light to be used with all types of color film. Mftr: Ashcraft Automatic Control Co. Price: Not immediately available.

DeJUR DUAL PROFESSIONAL
Measures reflected and incident light without gadgets or accessories. For indoors, outdoors, with color, b/w, still or



movie cameras. Automatic scale shift for incident light readings. One-hand operation. Mftr: DeJur-Amsco Corp. Price: $24.50, inc. F.E.T.

NORWOOD DIRECTOR
Patented Photosphere registers all incident light falling on camera side of subject to provide one exposure setting for camera. No tilting, no compensation, no guesswork. Three-dimensional light collector integrates all light coming from front, side, top or back and evaluates its photographic value. Photodisk for contrast control in lighting closeups is an accessory. Used in



place of Photosphere, it is pointed from subject position directly at main light source to read its intensity in foot candles. Photogrid, also an accessory, for use in measuring brightness range for color photography. Used in place of Photosphere it indicates which areas are too bright and which are too dark for correct color reproduction. Mftr: Director Products Corp. Price: $29.95, plus $2.08 excise tax.

DW-58
Photoelectric. 3 ranges of light sensitivity. Measures reflected or incident light. 3 meters in one exposure meter, darkroom meter for enlarging and printing, and illumination meter for checking lighting.



One-hand operation. Sharply directional, Shock-proof built. Easy-to-read dial figures. Mftr: Gen'l Elec. Co. Price: $19.95.

crinkle finish; $21.95, smooth finish; fed tax incl.

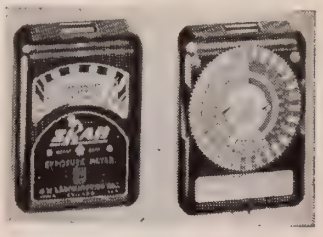
PR-1
Photoelectric. Accurate readings for stills or movies, in color or b/w. Attachment enables reading of incident light indoors or outdoors. Mftr: see above. Price: $32.50, including attachment.

SKAN SM-1
Photoelectric. Small size. All-inclusive range for normal use, simplicity and accuracy.



Special computer markings and memo card (exclusively for movie users). Mftr: G-M Laboratories, Inc. Price: $14.95, incl. tax and case.

SKAN SM-2
Photoelectric with viewfinder and twin scale. Same restricted light acceptance on both high and low sensitivity scales. Special



computer marking and memo card (exclusively for movie use). Mftr: see above. Price: $24.95, incl. tax and case.

SPECTRA COLOR TEMPERATURE
For instant, direct color temperature readings of natural and artificial light. Operates photo-electrically and measures amount of any two colors in the light source, the ratio between the two corresponding to one color temperature. Spectra



is pointed at light source and measures its red content. A ring is adjusted to bring needle on the scale to a red mark, which adjusts red reading to a standard value. Trigger is pulled, moving red filter out of way and swinging a blue filter in front of light sensitive cell. With trigger held back, needle tells on scale exact color temperature of light source. Mftr: Photo Research Corp.

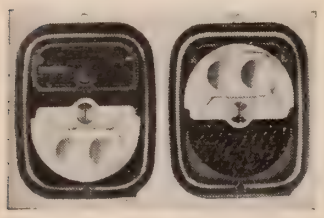
MASTER II CINE'
Model 736. Vest-pocket size. Accurate indication in low light as well as measurements in high brightness. Limited viewing angle, sees only what camera sees. Sealed



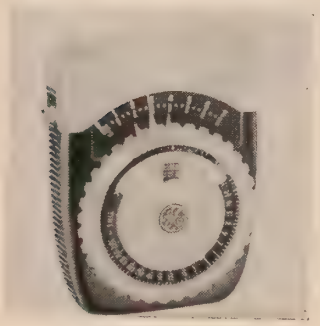
photocell keeps injurious moisture out. Exclusive exposure control dial. Weston System. Separate high and low light scales. Mftr: Weston Electrical Instrument Corp. Price: $29.67.

WESTON CADET

Weston instrument movement and Photronic cell. Shutter and diaphragm settings for all general amateur photography



with either still or motion picture cameras and for color film and b/w film. Measures reflected or incident light. Mftr: Weston Electrical Instrument Corp. Price: $21.50



WILSON SYNCRO-METER

Model 3-A. Synchronizing device manually controlled for silent projectors. Enables user to synchronize sound to his movies, post recorded on disc records, magnetic wire or tape recorders. Two control cables, one attached to sound source and other to projector threading knob, terminate in the Syncro-meter. Accommodated to 3 projector speeds. Frame counter for editing and timing. Mftr: Wilson & Garlock. Price: Model 3-A, $75; Model 3-B, $97.50; Model 4-A (automatic), $120; Model 4-B (automatic for sound projectors), $137.50.

EXTENSION TUBES (Lens)

Baco Accessories
Burke & James
Hall-Barkan Instrument Co. Inc.
E. Leitz Inc.
Stevens Engineering Co.
Techni-Service
Tikern Corp.

FADES (Chemical)

Craig Mfg. Co.

FADING DEVICES

Bardwell & McAlister, Inc.
Bolsey Corporation of America
H C E Mfg. Co.

FILM CLEANERS

Alden Mfg. Lab.
Arel Inc.
Bell & Howell Co.
L. R. Biber & Co. Inc.
Camera Specialty Corp.
Craig Mfg. Co.
Durr Products
Dyacol Products Labs.
Eastman Kodak Co.
Edwal Labs.
Falbrook Photo Supply Corp.
Fisher Mfg. Co.
Franklin Photographic Industries
General Photo Supply Co.
R. D. Hanish Co.
Inventions Inc.
Kimac Co.
Mansfield Industries
Lockrey Co. Photo Products Div.
Merix Photo Co.
National Chemical Co.
Neumade Products Co.
Rosco Labs.
C. L. Santos Mfg. Co.
Union Carbide & Carbon Co.
Urell, Inc.

FILM CLEANERS (Color)

Craig Mfg. Co.
Durr Products
Eastman Kodak Co.
Edwal Labs. Inc.
Falbrook Photo Supply Corp.
R. D. Hanish Co.
King Cole Sound Service Inc.
Merix Chemical Co.
Neumade Products

FILM CLEANING CLOTH

Merix Chemical Co.
Neumade Products Corp.

FILM FILING RACKS

Howard B. Marks Co.
Neumade Products Corp.

FILM PRESERVATIVES

R. D. Hanish Co.
Kin-O-Lux Inc.
Merix Chemical Co.
Weimet Film Co. Inc.

FILM PRESERVATION PROCESS

R. D. Hanish Co.
Peerless Film Processing Corp.
Vacuumate Corp.
Vaporate Co. Inc.

FILM SUBJECTS

(Key: so—sound; si—silent) (16—16mm; 8—8mm)

CARTOONS

Bailey Films, Inc. (8-16 so si)
British Information Services (16 so)
Castle Films (8-16 so si)
Comedy House (16 so)
Commonwealth Pictures (16 so)
Courneya Productions (8-16 so si)
Eastin Pictures Co. (16 so)
Excel Movie Products Inc. (8-16 si)
Film Highlights (16 so)
Hollywood Cinema Co. (8-16 so si)
Hollywood Film Enterprises (8-16 so si)
Library Films, Inc. (16 so)
Nu-Art Films (8-16 so si)
Official Films (8-16 so si)
John Ott Pictures Inc. (8-16 so si)
Pictorial Films, Inc. (8-16 so si)
Sterling Films, Inc. (8-16 so si)

COMEDIES

Astor Pictures Corp. (16 so)
Bailey Films, Inc. (8-16 so si)
Castle Films (8-16 so si)
Comedy House (16 so)
Commonwealth Pictures Corp. (16 so)
Courneya Productions (8-16 so si)
Eastin Pictures Corp. (8-16 so si)
Excel Movie Products Inc. (8-16 si)
Film Exchange (8-16 si)
Film Highlights Inc. (16 so)
Hoffberg Productions (16 so)
Hollywood Cinema Co. (8-16 so si)
Hollywood Film Enterprises (8-16 so si)
Library Films, Inc. (8-16 so si)
Nu-Art Films (8-16 so si)
Official Films (8-16 so si)
John Ott Pictures Inc. (8-16 so si)
Post Pictures (8-16 so si)
Sherwood Pictures Corp. (8-16 si)
Skibo Productions, Inc. (16 so)
Sterling Films, Inc. (8-16 so si)
Swank Motion Pictures Inc. (16 so)

CONCERT MUSICALS

Aberlard Educational Films, Inc. (16 so)
Astor Pictures Corp. (16 so)
Brandon Films, Inc. (16 so)
Commonwealth Pictures Corp. (16 so)
Criterion Productions (16 so)
Eastin Pictures Co. (16 so)
Hoffberg Productions (16 so)
International 16mm. Corp. (16 so)
Nu-Art Films (16 so)
Official Films (16 so)
John Ott Pictures Inc. (16 so)
Pictorial Films, Inc. (16 so)
Post Pictures Inc. (16 so)
Sterling Films, Inc. (16 so)
Swank Motion Pictures Inc. (16 so)
United World Films (16 so)

DOCUMENTARY

Academy Films (16 so)
Astor Pictures Corp. (16 so)
Bailey Films, Inc. (8-16 so si)
Brandon Films, Inc. (16 so)
British Information Services (16 so)
Castle Films (8-16 so si)
China Film Enterprises of America Inc. (16 so si)
Commonwealth Pictures Corp. (16 so)
Courneya Productions (8-16 so si)
Dudley Pictures Corp. (8-16 so si)
Eastin Pictures Co. (16 so)
Encyclopaedia Britannica Films (8-16 so si)
Foundation Films Corp. (16 si)
Hawley-Lord Subjects (16 so si)
Hoffberg Productions Inc. (16 so)
Hollywood Film Enterprises (16 so)
Library Films Inc. (16 so)
March of Time (8-16 so si)
Nu-Art Films (16 so)
Official Films (8-16 so si)
John Ott Pictures Inc. (16 so)
Post Pictures Corp. (8-16 so si)
Religious Film Assn. (16 so si)
Sherman Plan Inc. (16 so)
Sherwood Pictures Corp. (8-16 si)
Sterling Films Inc. (8-16 so si)
United World Films (8-16 so si)
World in Color Productions (8-16 si)

EDUCATIONAL

Aberlard Educational Films Inc. (16 so)
Astor Pictures Corp. (16 so)
Bailey Films Inc. (16 so)
Brandon Films, Inc. (16 so)
British Information Services (16 so)
Castle Films (8-16 so si)
Celluloid College (8-16 so si)
China Film Enterprises (16 so si)
Churchcraft Pictures (16 so)
Commonwealth Pictures Corp. (16 so)
Courneya Productions (8-16 so si)
Dudley Pictures Corp. (8-16 so si)
Eastin Pictures Co. (16 so)
Encyclopaedia Britannica Films (8-16 so si)
Hawley-Lord Film Subjects (16 so si)
Hoffberg Productions (16 so)
Hollywood Film Enterprises (16 so)
International 16mm. Corp. (16 so)
Library Films (16 so)
March of Time (8)
McGraw Hill Book Co. (8-16 so)
Nu-Art Films (16 so si)
Official Films (8-16 so si)
John Ott Pictures Inc. (8-16 so si)
Pictorial Films, Inc. (16 so)
Post Pictures (8-16 so si)
Religious Film Assn. (16 so si)
Sherman Plan Inc. (16 so)
Sherwood Pictures Corp. (8-16 si)
Skibo Productions Inc. (16 so)
Sterling Films, Inc. (8-16 so si)
United World Films (8-16 so si)
World in Color Productions (8-16 si)

FEATURES

Acus Pictures Corp. (16 so)
Astor Pictures Corp. (16 so)
Brandon Films, Inc. (16 so)
Commonwealth Pictures Corp. (16 so)
Courneya Productions (8-16 so si)
Eastin Pictures Co. (16 so)
Film Exchange (8-16 si)
Film Highlights Inc. (16 so)
Hoffberg Productions Inc. (16 so)
Hollywood Cinema Co. (8-16 so si)
Hollywood Film Enterprises (8-16 so si)
Library Films Inc. (16 so)
Nu-Art Films (8-16 so si)
John Ott Pictures Inc. (16 so)
Pictorial Films, Inc. (16 so)
Post Pictures Corp. (8-16 so si)
Religious Film Assn. (16 so si)
Edwin Schnatz (16 so)
United World Films (8-16 so si)

MUSICALS

Aberlard Educational Films, Inc. (16 so)
Astor Pictures Corp. (16 so)
Castle Films (8-16 so si)
Comedy House (16 so)
Commonwealth Pictures Corp. (16 so)
Courneya Productions (16 so)
Criterion Productions (8-16 so si)
Eastin Pictures Co. (16 so)
Film Highlights Inc. (16 so)
Hoffberg Productions Inc. (16 so)
Hollywood Film Enterprises (16 so)
Library Films, Inc. (16 so)
Martin Murray Prods. Inc. (16 so)
Nu-Art Films (16 so)
Official Films (16 so)
John Ott Pictures Inc. (16 so)
Pictorial Films, Inc. (16 so)
Post Pictures (8-16 so si)
Skibo Productions Inc. (16 so)
Sterling Films, Inc. (16 so si)
Swank Motion Pictures Inc. (16 so)

NEWSREELS

Castle Films (8-16 so si)
Courneya Products Inc. (8-16 so si)
Library Films, Inc. (16 so)
Official Films (8-16 so si)
John Ott Pictures Inc. (8-16 so si)

NOVELTIES

Astor Pictures Corp. (16 so)
Bailey Films, Inc. (8-16 so si)
Best Movie of the Month (8-16 so si)
Castle Films (8-16 so si)
Comedy House (16 so)
Courneya Productions (8-16 so si)
Eastin Pictures Co. (16 so)
Exciting Films (8-16 so si)
Hoffberg Productions Inc. (16 so)
Hollywood Cinema Co. (8-16 so si)
Hollywood Film Enterprises (8-16 so si)
Library Films, Inc. (16 so)
Nu-Art Films (16 so)
Official Films (8-16 so si)
John Ott Pictures Inc. (8-16 so si)
Pictorial Films, Inc. (16 so)
Post Pictures Corp. (8-16 so si)
Sherwood Pictures Corp. (8-16 si)
Skibo Productions, Inc. (16 so)
Sterling Films, Inc. (8-16 so si)
World in Color Productions (8-16 si)

OLD FASHIONED MOVIES

Astor Pictures Corp. (16 so)
Castle Films (8-16 so si)
Comedy House (16 so)
Eastin Pictures Co. (16 so)
Film Exchange (8-16 si)
Film Highlights Inc. (16 so)
Hoffberg Productions Inc. (16 so)
Hollywood Cinema Co. (8-16 so)
Hollywood Film Enterprises (8-16 so si)
Library Films (16 so)
Nu-Art Films (16 so)
Official Films (8-16 si)
John Ott Pictures Inc. (8-16 so si)
Sherwood Pictures Corp. (8-16 si)
Sterling Films, Inc. (8-16 so si)

PATRIOTIC

Castle Films (8-16 so si)
Hoffberg Productions Inc. (16 so)
Library Films (16 so)
Nu-Art Films (16 so)
Official Films (8-16 so si)
John Ott Pictures Inc. (16 so)
Post Pictures Inc. (8-16 so si)
World in Color Productions Inc. (8-16 si)

RELIGIOUS

Castle Films (8-16 so si)
Churchcraft Pictures (16 so)
Commonwealth Pictures Corp. (16 so)
Hack Productions (16 so)
Hoffberg Productions (16 so)
Library Films Inc. (16 so)
Nu-Art Films (16 so)
Official Films (8-16 so si)
John Ott Pictures Inc. (16 so)
Post Pictures Corp. (8-16 so si)
Religious Film Assn. (16 so si)
Edwin Schnatz (16 so)
Sterling Films, Inc. (8-16 so si)
Swank Motion Pictures Inc. (16 so si)
United World Films (8-16 so si)

SPORTS

Bailey Films Inc. (8-16 so si)
Castle Films (8-16 so si)
Courneya Productions (8-16 so si)
Eastin Pictures Co. (16 so)
Encyclopaedia Britannica Films (8)
Excel Movie Products Inc. (8-16 si)
Hoffberg Productions (16 so)
Hollywood Film Enterprises (8-16 so si)
Library Films (16 so)
Nu-Art Films (16 so)
Official Films (8-16 so si)
John Ott Pictures Inc. (8-16 so si)
Pictorial Films, Inc. (8-16 so si)
Post Pictures Corp. (8-16 so si)
Skibo Productions Inc. (16 so)
Sterling Films, Inc. (8-16 so si)
Swank Motion Pictures Inc. (16 so si)

TRAVEL

Astor Pictures Corp. (16 so)
Bailey Films, Inc. (8-16 so si)
British Information Services (16 so)
Castle Films (8-16 so si)
China Film Enterprises (16 so)
Commonwealth Pictures Corp. (16 so)
Courneya Productions (8-16 so si)
Criterion Films (16 so si)
Dudley Pictures Corp. (8-16 so si)
Eastin Pictures Co. (16 so)
Encyclopaedia Britannica Films (8-16 so si)
Hoffberg Productions (16 so)
Hollywood Film Enterprises (8-16 so si)
Library Films, Inc. (16 so)
Nu-Art Film (16 so)
Official Films (8-16 so si)
John Ott Pictures Inc. (8-16 so si)
Sherman Plan Inc. (16 so)
Sherwood Corp. (16 so)
Skibo Productions Inc. (16 so)
Sterling Films, Inc. (8-16 so si)
Swank Motion Pictures (16 so si)
World in Color Productions (8-16 si)

WESTERNS

Acus Pictures Corp. (16 so)
Astor Pictures Corp. (16 so.)
Castle Films (8-16 so si)
Comedy House (16 so)
Commonwealth Pictures Corp. (16 so)
Courneya Productions (8-16 so si)
Criterion Productions (8-16 so si)
Eastin Pictures Co. (16 so)
Excel Movie Products Inc. (8-16 si)
Film Exchange (8-16 si)
Film Highlights Inc. (16 so)

FILM CHART . . . 8-16mm Film

FILM WIDTH	NAME	SENSITIVITY	A.S.A. EXPOSURE INDEX		GENERAL ELECTRIC SPEEDS		WESTON SPEEDS		LENGTH & PACKAGING
			Day	Tung.	Day	Tung.	Day	Tung.	
8MM B&W Dbl.	ANSCO								
	Triple S Pan Reversible	Pan	100	80	125	100	100	64	25 ft. rolls
	Hypan Reversible	Pan	40	32	48	40	32	24	25 ft. rolls
	DASSONVILLE								
	Dassonville Type 40 (Rev.)	Pan	50	..	..	..	40	..	25, 100 ft. rolls
	Dassonville Type 80 (Rev.)	Pan	100	..	..	..	80	..	25, 100 ft. rolls
	EASTMAN								
	Super-X Panchromatic (Rev.)	Pan	40	32	48	40	32	24	25 ft. & magazine
	Panchromatic (Rev.)	Pan	10	8	12	10	8	6	25 ft. rolls
	GEVAERT								
	Super Pan Reversal	Pan	80	64	100	80	80	64	25 ft. rolls
	Micro Pan Reversal	Pan	10	6	12	8	10	6	25 ft. rolls
	KIN-O-LUX								
	No. 2 Reversal	Blue	16	..	18	..	12	..	25 ft. rolls
	No. 3 Reversal	Pan	64	50	75	64	50	40	25 ft. rolls
	Gold Seal Reversal	Pan	..	125	..	150	..	100	25 ft. rolls
	TV		64	50	75	64	50	40	25 ft. rolls
	SOLAR								
	Type 12 (Rev.)	Ortho	16	..	16	..	12	..	30 ft. rolls
	Type 24 (Rev.)	Pan	32	20	32	24	24	16	30 ft. rolls
	Type 100 (Rev.)	Pan	125	80	150	100	100	64	30 ft. rolls
	SUPERIOR BULK FILM								
Dbl. & Single 8	Superpanex No. 24 (Rev.)	Pan	32	..	..	..	24	16	25 ft. rolls
	Superpanex No. 64 (Rev.)	Pan	80	..	..	..	64	40	25 ft. rolls
	Superior Regular (Rev.)	Ortho	10	..	..	..	..	..	25 ft. rolls
	Superior Plus (Rev.)	Ortho	16	..	16	..	12	3	25 ft. rolls
	DYNACOLOR		10	4	12	5	8	3	25 ft. rolls
8MM. Color Dbl.	EASTMAN								
	Kodachrome Daylight Type		10	4	12	5	8	3	25 ft. & magazine
	Kodachrome Type A (Photoflood)		10	16	12	20	16	8	25 ft. & magazine
16MM B&W	ANSCO								
	Triple S Pan Reversible	Pan	100	80	125	100	100	64	50, 100, 400 ft. rolls
	Hypan Reversible	Pan	40	32	48	40	32	24	50, 100, 400 ft. rolls
	Supreme Negative	Pan	50	32	64	40	32	24	100, 200 ft. rolls
	DASSONVILLE								
	Dassonville Type 40 (Rev.)	Pan	50	..	..	..	40	..	25, 100 ft. rolls
	Dassonville Type 80 (Rev.)	Pan	100	..	..	..	80	..	25, 100 ft. rolls
	DU PONT								
	301 Pan (Neg.)	Pan	50	32	80	50	50	32	100 ft. rolls; 400, 800, 1000, 1200 ft. bulk
	314 Pan (Neg. or Rev.)	Pan	32	20	50	32	32	20	100 ft. rolls; 400, 800, 1000, 1200 ft. bulk
	324 Pan. (Rev.)	Pan	40	25	50	32	32	20	100 ft. rolls, 400, 800, 1000, 1200 ft. bulk
	EASTMAN								
	Super-XX Panchromatic (Rev.)	Pan	100	80	125	100	100	80	50, 100, 200 rolls; 50 ft. magazine
	Super-X Panchromatic (Rev.)	Pan	40	32	48	40	32	24	50, 100, 200 rolls; 50 ft. magazine
	GEVAERT								
	Ultra Pan Reversal	Pan	80	64	100	80	80	64	100 ft. rolls
	Super Pan Reversal	Pan	25	16	32	20	24	16	100 ft. rolls
	Micro Pan Reversal	Pan	10	6	12	8	10	6	100 ft. rolls
	KIN-O-LUX								
	No. 1 Reversal	Blue	16	..	18	..	12	..	50, 100 ft. rolls
	No. 3 Reversal	Pan	64	50	75	64	50	40	50, 100 ft. rolls
	Gold Seal Reversal	Pan	..	125	..	150	..	100	50, 100 ft. rolls
	TV		64	50	75	64	50	40	50, 100 ft. rolls
	SOLAR								
	Type 12 (Rev.)	Ortho	16	..	16	..	12	..	50, 100 ft. rolls
	Type 24 (Rev.)	Pan	32	20	32	24	24	16	50, 100 ft. rolls
	Type 100 (Rev.)	Pan	125	80	150	100	100	64	50, 100 ft. rolls
	SUPERIOR BULK FILM								
	Superpanex No. 24 (Rev.)	Pan	32	..	..	..	24	16	50, 100 ft. rolls; 50 ft. mag.; 100, 400 ft. bulk
	Superpanex No. 64 (Rev.)	Pan	80	..	..	..	64	40	50, 100 ft. rolls; 50 ft. mag.; 100, 400 ft. bulk
	Superior Regular (Rev.)	Ortho	10	..	..	..	8	..	50, 100 ft. rolls 100, 400 ft. bulk
	Superior Plus (Rev.)	Ortho	16	..	16	..	12	3	50, 100 ft. rolls 100, 400 ft. bulk
16MM Color	ANSCO								
	Ansco Color Daylight Type		10	..	12	..	8	..	50, 100, 200 ft. rolls
	Ansco Color Tungsten Type		..	12	..	16	..	12	50, 100, 200 ft. rolls
	DU FAY-CHROMEX								
	Dufay Color		12	10	15	12	10	8	50, 100 ft. rolls
	EASTMAN								
	Kodachrome, Daylight Type		10	4	12	5	8	3	50, 100, 200 rolls 50 ft. magazine
	Kodachrome Type A (Photoflood)		10	16	12	20	8	12	50, 100, 200 rolls, 50 ft. magazine

Hawley-Lord Film Subjects (16 so si)
Hoffberg Productions (16 so)
Hollywood Cinema Co. (8-16 so si)
Hollywood Film Enterprises (8-16 so si)
Library Films Inc. (16 so)
Martin Murray Prods. (16 so)
Nu-Art Films (16 so
Official Films (8-16 so si)
John Ott Pictures Inc. (8-16 so si)
Pictorial Films, Inc. (8-16 so si)
Post Pictures Corp. (8-16 so si)
Sherwood Pictures Corp. (8-16 si)
Swank Motion Pictures Inc. (16 so si)
United World Films (8-16 so si)
World in Color Productions (8-16 si)
Zenith Cinema Ser. Inc. (8-16 si so)

FILM WINDER

Bell & Howell Co.
Neumade Products Corp.

FILTER HOLDERS and SUNSHADE COMBINATIONS

Arel Inc.
Argus Inc.
Associated Photo Products
Baco Accessories
Bardwell & McAlister, Inc.
Bell & Howell Co.
Burke & James, Inc.
Burleigh Brooks Co.
Camera Equipment Co.
Camera Optics Mfg. Corp.
Chess-United Co. Inc.
Daylight Film Printer Sales Corp.
Eastman Kodak Co.
Ednalite Optical Co. Inc.
Enteco Industries
G. Gennert Inc.
C. P. Goerz American Optical Co.
Harrison & Harrison
H C E Co. Inc.
E. Leitz Inc.
Mansfield Industries
Miller Outcalt Co.
Pioneer Scientific Corp.
Polly Products Co.
Ponder & Best Co.
Regal Instrument Co. Inc.
Rothco Mfg. Co. Inc.
Techni-Service
Tiffen Mfg. Corp.
Tikern Corp.
Warner Products Inc.
Wheeler Enterprises Inc.

FILTER KITS

Arel Inc.
Bell & Howell Co.
Buhl Optical Co.
Burke & James, Inc.
Chess-United Co. Inc.
Eastman Kodak Co.
Ednalite Optical Co. Inc.
Du Pont De Nemours Co.
Enteco Industries
Fallbrook Photo Supply Corp.
Felix Distributing Co.
Gallinger Brothers Inc.
Harrison & Harrison
H C E Co. Inc.
Mansfield Industries
Peter H. Mueller & Sons
Ponder & Best
Regal Instrument Co. Inc.
Rothco Mfg. Co.
Tiffen Mfg. Corp.
Voss Photo Products Inc.
Warner Products Inc.

FILTER MOUNTS AND HOLDERS

Adam Archinal Corp.
Arel, Inc.
Argus Inc.
Bolsey Corp. of America
Burke & James, Inc.
Burleigh Brooks Co.
Camera Equipment Co.
Camera Optics Mfg. Corp.
Chess-United Co. Inc.
Eagle Photo Supply Co.
Eastman Kodak Co.
Ednalite Optical Co. Inc.
Elgeet Optical Co. Inc.
Enteco Industries
Falbrook Photo Supply Corp.
Felix Distributing Co.
C. P. Goerz American Optical Co.
Hall Barkan Instruments Inc
Harrison & Harrison
Regal Instrument Co. Inc.
Rothco Mfg. Co. Inc.
Stevens Engineering Co.
Stuart Thomson & Gordon Inc.
Tiffen Mfg. Co.
David White Co.

FILTERS (Black & White Film)

Ansco
Arel, Inc.
Baco Accessories Co.
Bell & Howell Co.
Chess-United Co. Inc.
D'Anbe Co.
Eastman Kodak Co.
Ednalite Optical Co. Inc.
Enteco Industries
Falbrook Photo Supply Corp.
Felix Distributing Co.
Fish Schurman Corp.
Gallinger Bros. Inc.
C. P. Goerz
Harrison & Harrison
Instruments International Inc.
Miller Optical Co. Inc.
Miller Outcalt Co.
Ponder & Best
Rothco Mfg. Co.
Stuart Thomson & Gordon Inc.
Tiffen Mfg. Corp.
Wollensak Optical Co.

FILTERS (Color Film)

Ansco
Arel, Inc.
Bell & Howell Co.
Chess-United Co. Inc.
D'Anbe Co.
Eastman Kodak Co.
Ednalite Optical Co. Inc.
Falbrook Photo Supply Corp.
Fish Schurman Corp.
Gallinger Bros. Inc.
Harrison & Harrison
Instruments International, Inc.
Jen Products Co.
Miller Optical Co. Inc.
Miller Outcalt Co.
Mimosa American Corp'n
Optex Corporation
Ponder & Best
Regal Instrument Co. Inc.
Rosco Laboratories
Rothco Mfg. Co. Inc.
Stuart, Thomson & Gordon, Inc.
Tiffen Mfg. Corp.
David White Co.
Wollensak Optical Co.

FILTERS (Monotone)

Burleigh Brooks Co
Chess-United Co. Inc.
D'Anbe Co.
Eastman Kodak Co.
Ednalite Optical Co. Inc.
Enteco Industries
Fish Schurman Corp.
Harrison & Harrison
Mansfield Industries
Optex Corp.
Regal Instrument Co. Inc.
Wollensak Optical Co.

FILTERS (Polarizing)

Bell & Howell Co.
Buhl Optical Co.
Eastman Kodak Co.
Enteco Industries
Instruments International, Inc.
Kin-O-Lux, Inc.
Optex Corp.
Pioneer Scientific Corp.
Polaroid Corp.
Regal Instrument Co. Inc.
Stuart Thomson & Gordon, Inc.
David White Co.

FILTERS (Special Effect)

D'Anbe Co.
Display Lighting Co.
Eastman Kodak Co.
Ednalite Optical Co. Inc.
Gallinger Bros. Inc.
C. P. Goerz
Harrison & Harrison
Instruments International, Inc.
Mansfield Industries
Optex Corp.
Regal Instrument Co.
Stuart Thomson & Gordon

FILTERS (Variable for Color Control)

D'Anbe Co.
Display Lighting Inc.
Fish Schurman Corp.
Gallinger Bros. Inc.
Harrison & Harrison
Optex Corp.
Regal Instrument Co. Inc.
Rosco Labs.
Stuart Thomson & Gordon, Inc.

FINDERS (Cine Camera)

Bell & Howell Co.
Berndt-Bach Co.
Burke & James, Inc.
Arthur H. Hart
Maier Hancock Co.
Mansfield Industries

FOCUSER (Thru Lens)

Bell & Howell Co.
Hugo Meyer Co.
Revere Camera Co.
Wolk Camera Co.

FOCUSER (Ultra)

Hollywood Cine Products

FOOT SWITCHES

Camera Specialty Co.
Eastman Kodak Co.

GADGET BAGS

L. R. Biber Co.
Burke & James, Inc.
Craig Leather Products
Eastman Kodak Co.
Emmet Mfg. Co.
Louis Lefkowitz & Bro. Inc.
P. H. Mueller & Sons
J. B. Perrin & Co.
Ruko Co.
Service Mfg. Co.
Williams, Brown & Earle, Inc.

LAMPS (Exciter Sound Equipment)

Bell & Howell Co.
Berndt-Bach Inc.
Calhoun Co.
Eastman Kodak Co.
General Elec. Co.
Radiant Lamp Corp.
Radio Corp. of America
Wabash Corp.
Westinghouse Elec. Corp.

LEADER (Film)

Neumade Products Corp.

LENS BRUSHES

Arel, Inc.
Baco Accessories
Eastman Kodak Co.
Miller Outcalt Co.

LENS CAPS

Albert Specialty Co.
Baco Accessories Co.
Burke & James, Inc.
Enteco Industries
Ruko Co.
Tiffen Mfg. Co.

LENS COATING

Acra Instruments
Burke & James, Inc.
Burleigh Brooks Co.
Ray Campbell Co.
Camera Services Co.
Chemoptics, Inc.
Elgeet Mfg. Co. Inc.
Enteco Industries Co.
Fish-Schurman Corp.
Gundlach Mfg. Corp.
Labcote
La Croix Optical Co.
Lockrey Co.
MacCollister & Campbell
Merix Chemical Co.
Mills Photographic Engineering Co.
Optical Coating Laboratory
Pacific Universal Products Corp.
Petrov Photographic Technical Service
Simpson Optical Mfg. Co.
A. W. Sturr Industries
Techni-Service Co.
Universal Development Co.

LENS CLEANERS

Arel, Inc.
Bell & Howell Co.
Craig Mfg. Co.
Camera Specialty Co. Inc.
Diamant Mfg. Corp.
Eastman Kodak Co.
Mansfield Industries
Merix Chemical Co.
Simpson Optical Mfg. Co.

LENS CONVERSION

Howard B. Marks Co.

LENS SHADES

Argus, Inc.
Baco Accessories
Bell & Howell Co.
Berndt-Bach Inc.
Burke & James Inc.
Burleigh Brooks Co.
Camera Optics Mfg. Corp.
Chess-United Co. Inc.
Eagle Photo Supply Co.
Eastman Kodak Co.
Ednalite Optical Co. Inc.
Elgeet Mfg. Co.
Enteco Industries
C. P. Goerz American Optical Co.
Gundlach Mfg. Corp.
Harrison & Harrison
H C E Co. Inc.
E. Leitz Inc.
Miller Outcalt Co.
Pioneer Scientific Corp.
Polly Products Co.
Ponder & Best
Regal Instrument Co.
Rothco Mfg. Co.
Techni-Service
Voss Photo Products Inc.
David White Sales Co.
Wollensak Optical Co.

LENS SHADES (Combination) FILTER HOLDERS

Arel, Inc.
Argus, Inc.
Associated Photo Products Inc.
Baco Accessories Co.
Bardwell & McAllister, Inc.
Bell & Howell Co.
Burke & James, Inc.
Burleigh Brooks Co.
Camera Equipment Co.
Camera Optics Mfg. Corp.
Chess-United Co. Inc.
Eastman Kodak Co.
Ednalite Optical Co. Inc.
Enteco Industries
C. P. Goerz American Optical Co.
Harrison & Harrison
E. Leitz Co.
Mansfield Industries
Miller Outcalt Co.
Polly Products Co.
Ponder & Best
Techni-Service
Tiffen Mfg. Corp.
Tikern Corp.
Warner Products, Inc.

LENS TISSUE

Aldine Paper Co. Inc.
Bell & Howell Co.
Camera Specialty Co. Inc.
Eastman Kodak Co.
Rosco Laboratories
A. Rosmarin
Superfine Lens Cleaner
Williams, Brown & Earle, Inc.
Wollensak Optical Co.

LENSES (Supplementary)

Crown Lens Co.
Hollywood Cine Products
Morton Co.

LIGHTING EQUIPMENT

Barn Doors

Acme-Lite Mfg. Co.
American Speedlight Corp.
Bardon Mfg. Co.
Bardwell & McAlister Inc.
Brite Lite Distributors
Display Lighting Inc.
Golde Mfg. Co.
Mole-Richardson Co.
Otto K. Oleson
Sun Ray Photo Co. Inc.

Boosters

Grover Photo Products
Heiland Research Corp.

Filters, Floodlight

Bardwell & McAlister Inc.

Floodlights

Acme-Lite Mfg. Co.
American Products Co.
American Speedlight Corp.
Bardwell & McAlister Inc.
Bell & Howell Co.
Britelite Distributors
Capitol Stage Lighting Co.
Compco Corp.
Display Lighting Inc.
Eastman Kodak Co.
Engineered Prodjcts Co.
Lumex, Inc.
Mole-Richardson Co.
Morse Instrument Co.
Otto K. Olesen Co.
Photogenic Machine Co.
Jas. H. Smith and Sons
Sun Ray Photo Co. Inc.
Testrite Instrument Co. Inc.

Footswitches

Burke & James, Inc.
Camera Specialty Co.
Industrial Timer Corp.
Truphoto Products

Reflectors & Clamps (Floodlight)

Acme-Lite Mfg. Co.
American Products Co.
Arrowhead Inc.
A. L. Bensen & Co.
Britelite Distributors
Compco Corp.
Jas. H. Smith & Sons
Techni-Service
Testrite Instrument Co. Inc.

Reflectors, Floodlight

Acme-Lite Mfg. Co.
Bardon Mfg. Co.
Compco Corp.
Eastman Kodak Co.
Grover Photo Products
Jas. H. Smith & Sons Corp.
Testrite Instrument Co.

Screens (Diffusion)

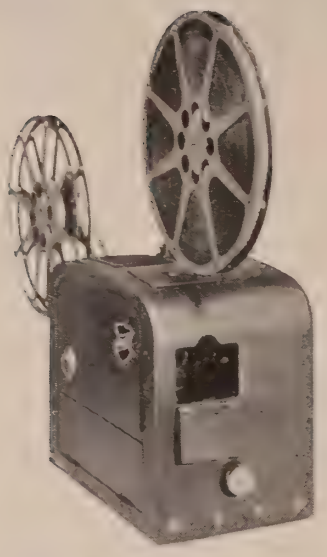
Acme-Lite Mfg. Co.
Bardwell & McAlister Co.
Capitol Stage Lighting Co.
Golde Mfg. Co.
Mitchell Mfg. Co.
Jas. H. Smith & Sons

Snoots

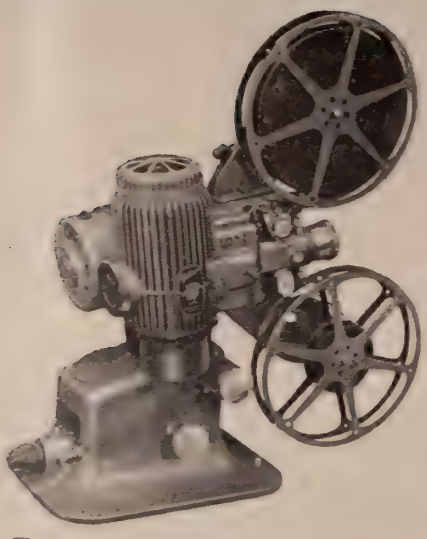
Acme-Lite Mfg. Co.
American Speedlight Corp.
Bardwell & McAlister Inc.
Britelite Distributors
Display Lighting Inc.
Golde Mfg. Co.
Mole-Richardson Co.
Otto K. Olesen Co.
Photogenic Machine Co.

LAMPS FOR INDOOR MOVIES

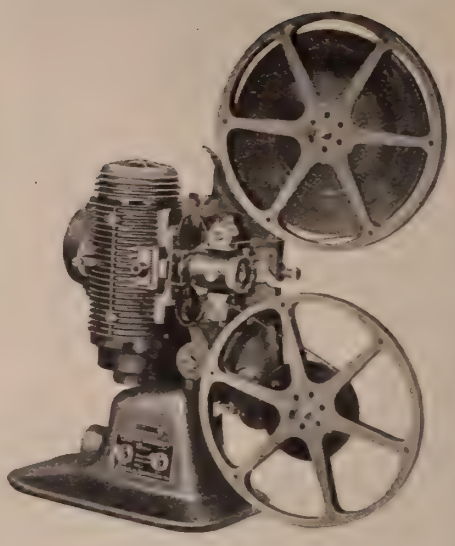
MANUFACTURER and LAMPS	WATTAGE	MEAN COLOR TEMP.	AVERAGE LIFE AT 115 V IN HOURS	BASE & BURNING POSITION	LIST PRICE (less tax)
GENERAL ELECTRIC					
Photofloods					
No. 1	250	3400	3	Medium	.16
No. 2	500	3400	6	Medium	.30
No. 4	1000	3400	10	Mogul	1.20
FOR COLOR PHOTOGRAPHY WITH FILM COLOR-BALANCED FOR 3000° K.					
3200 K Lamps					
A-23	250	3200	20	Medium	.40
A-23	250	3200	20	Medium	.40
PS-25	500	3200	60	Medium	.70
T-20	500	3200	30	Medium	2.75
T-20	500	3200	30	Medium Pf.	3.00
T-20	500	3200	35	Medium Bi.	4.25
T-24	750	3200	30	Medium Bi.	5.00
T-20	1000	3200	35	Mogul	5.75
T-20	1000	3200	35	Mogul Pf.	6.15
G-40	1000	3200	35	Mogul	6.75
G-40	1000	3200	35	Mogul Pf.	7.15
G-40	1000	3200	35	Medium Bi.	7.00
PS-52	1000	3200	75	Mogul	4.00
PS-52	1500	3200	100	Mogul	5.50
G-48	2000	3200	60	Mogul Bi.	11.00
G-48	2000	3200	60	Mogul Bi.	12.00
G-48	2000	3200	60	Mogul Pf.	12.40
FOR COLOR FILM BALANCED TO DAYLIGHT					
"CP" Lamps (3350)					
T-20	500	3350	8	Medium Bi.	4.25
T-24	750	3350	12	Medium Bi.	5.00
PS-52	2000	3350	15	Mogul	5.25
G-48	2000	3350	25	Mogul Bi.	10.00
T-64	5000	3350	75	Mogul Bi.	23.00
G-96	10,000	3350	75	Mogul Bi.	65.00
SPOTLIGHT LAMPS					
T-10	200		...	Bay. Cd.	2.65
G-30	400		...	Medium	1.75
G-30	400		...	Med. iumPf	2.00
RADIANT LAMP CORP.					
SPOTLIGHT LAMPS					
P25	100		200	Medium	.80
P25	100		200	Medium Pf.	1.00
G16½	100		200	Bay. Cd.	.90
G30	250		200	Medium	1.15
G30	250		200	Medium Pf.	1.40
T-12	250		200	Medium P. S.	4.50
T20	250		200	Medium Pf.	3.50
T20	250		200	Medium	3.35
G30	300		200	Medium	1.50
G30	400		200	Medium	1.75
G30	400		200	Medium Pf.	2.00
G40	500		200	Mogul	2.60
T12	500		200	Medium P. S.	6.00
T20	500		200	Medium Pf.	3.40
T20	500		500	Medium Pf.	3.00
G40	1000		200	Mogul	5.00
G40	1000		200	Mogul Pf.	5.40
G48	1000		200	Mogul Bi.	10.00
T24	1000		200	Mogul Bi.	11.50
G40	1500		200	Mogul	7.50
G40	1500		200	Mogul Pf.	7.90
T24	1500		200	Mogul Bi.	13.75
G48	2000		200	Mogul	12.00
G48	2000		200	Mogul Pf.	12.50
G48	2000		200	Mogul Bi.	11.00
G48	2000		200	Mogul	16.50
G48	2000		200	Mogul Pf..	16.90
T30	2000		200	Mogul Bi.	15.25
FLOODLAMPS					
G30	250		200	Medium	1.15
G30	250		200	Medium Pf.	1.40
G30	400		200	Medium	2.00
G30	400		200	Medium Pf.	2.25
G40	500		200	Medium S.	2.20
G40	500		200	Mogul	2.10
T20	500		200	Medium Pf.	3.40
T12	500		200	Med. P. S.	6.00
G40	1000		200	Mogul	5.00
G40	1500		200	Mogul	8.25
G48	1500		200	Mogul	9.25
WABASH-SYLVANIA					
Sylvania Superflood					
No. 1	250	3400	3	Medium	.16
No. 2	500	3400	8	Medium	.30
No. 4	1000	3400	10	Mogul	1.20
No. R2	500	3400	6	Medium	.95
MADE OF DAYLIGHT BLUE FILTER GLASS: FOR USE WITH DAYLIGHT TYPE COLOR FILM					
No. B1	250	4800	3	Medium	.30
No. B2	500	4800	8	Medium	.60
No. B4	1000	4800	10	Mogul	.60
WESTINGHOUSE					
PHOTOFLOOD LAMPS					
No. 1	250	3400	3	Medium	.16
No. 2	500	3400	6	Medium	.30
No. 4	1000	3400	10	Mogul	1.20
DAYLIGHT BLUE GLASS FOR COLOR PHOTOGRAPHY					
No. B1	250	4800	3	Medium	.30
No. B2	500	4800	6	Medium	.60
No. B4	1000	4800	10	Mogul	1.75
No. RFL-2	500	3400	6	Medium	.95
No. FSP-2	500	3400	6	Medium	1.10



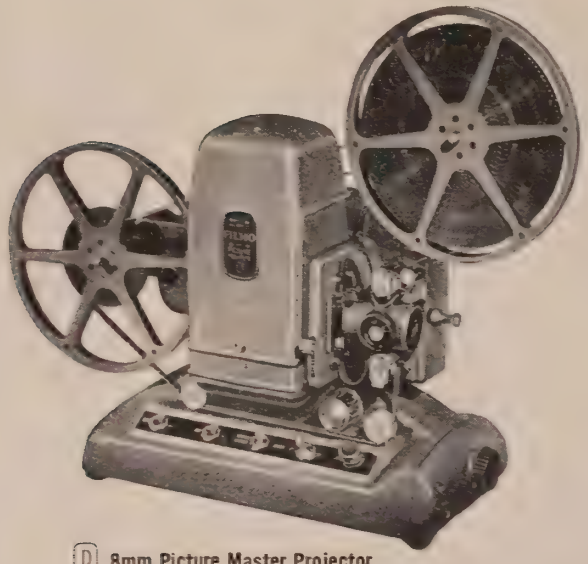
A 16mm Single-Case Filmosound



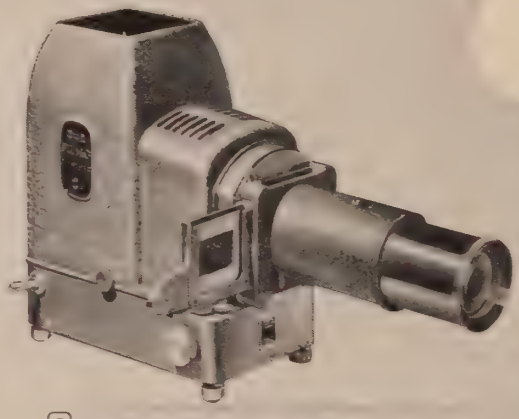
B 16mm Diplomat Projector



C 8mm Regent Projector



D 8mm Picture Master Projector



E Duo-Master Slide Projector

Only B&H
this big a

Under the exclusive
plan, you can buy B
equipment a single
price penalty! Uni
See your dealer tod
& Howell booklet
Start building that
thought you couldn

Give your summer movies that final perf

Add to your winter's fun by using Bell & Howell equipment for editing and showing those precious films you took last summer! Look through this list for that equipment you've been wanting!

A **16mm Single-Case Filmosound.** Engineered for perfect performance, durability, low operating cost. Brilliant screen illumination. Lightweight, easy to carry. For sound and silent films. With 6-inch built-in speaker, only $399.50. Larger, separate speakers available.

B **16mm Diplomat Projector.** All-gear drive means quiet, smooth operation, long life. Brilliant illumination. Professional results. $273.30.

C **8mm Regent Projector.** Better screen illumination than any other popular make. 400-foot film capacity. Flicker-free pictures, complete film protection. Now only $149.50.

D **8mm Picture Master Projector.** A true master in the 8mm field. Superior optical system for brilliant projection. Floating film construction protects film against wear. $262.00.

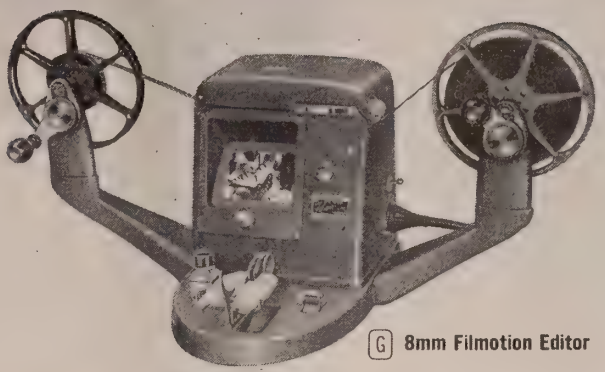
E **Duo-Master Slide Projector.** Brightest illumination of all 300-watt projectors. Streamlined, sturdily built. Accommodates 2x2 slides. $96.50.

F **16mm Filmotion Editor.** Filmotion Viewer with scratch-proof film channel shows miniature movies; press a lever to cut slit in film edge for identifying splicing point. Also includes Model 136 Splicer, two Heavy-duty Rewinds. Ultimate in personal editing equipment. $151.00.

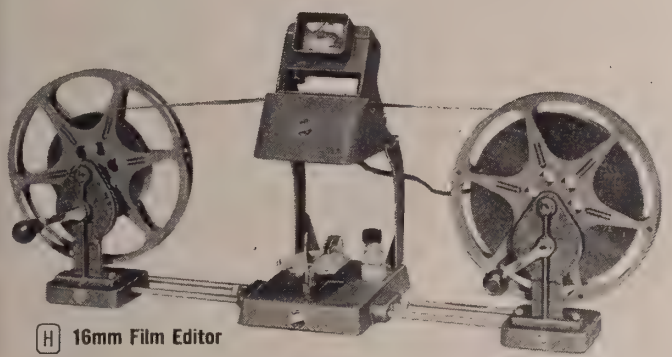
G **8mm Filmotion Editor.** Finest in 8mm field. Includes Filmotion Viewer, 136



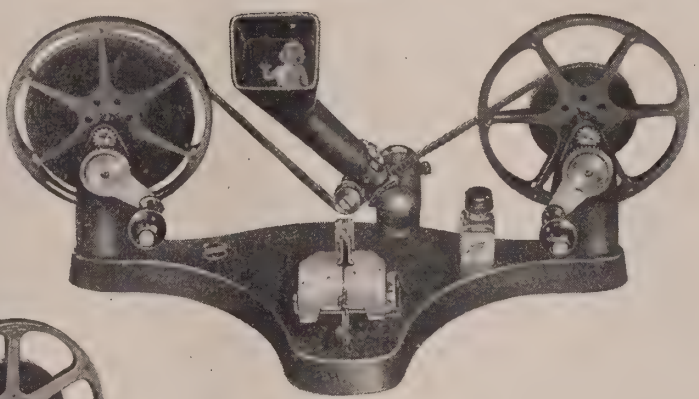
[F] 16mm Filmotion Editor



[G] 8mm Filmotion Editor



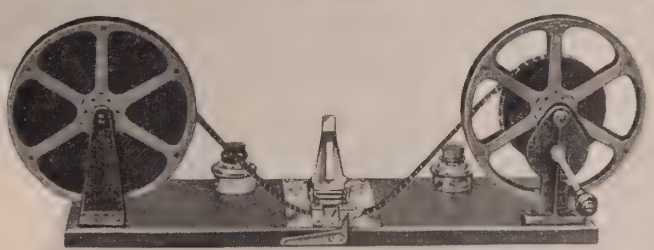
[H] 16mm Film Editor



[J] 8mm Film Editor

ves you
antage!

H Add-A-Unit
Howell editing
at a time—at no
atch perfectly.
ask for the Bell
liting Is Fun."
plete editor you
ford!



[K] 8mm and 16mm 72-M Rewind and Splicer



[L] 8mm and 16mm 136 Film Splicer



[M] 8mm and 16mm B&H Reels

ct touch

Splicer, two Rewinds for 8mm film only. $118.00.

[H] **16mm Film Editor.** Consists of 136 Splicer, two Rewinds and B&H Direct Viewer. Provides brilliant, enlarged, single-frame image for exact choice of cutting point. 400-foot capacity, $72.00. 2000-foot capacity, $80.00.

[J] **8mm Film Editor.** Similar to 16mm Editor, but for 8mm film. Simple, accurate operation. $51.50.

[K] **8mm and 16mm 72-M Rewind and Splicer.** Takes 8 and 16mm reels as large as 400 feet. Standard geared rewind and one plain reel spindle. $15.50.

[L] **8mm and 16mm 136 Film Splicer.** Makes strong, permanent welds that pass unnoticed through projector. Heavily built with cast metal base. $21.50.

[M] **8mm and 16mm B&H Reels** have B&H touch-threading feature. No sharp edges. Rust-proofed, spring steel, rigid yet resilient. 8mm 200-foot 60c, 400-foot 80c; 16mm from 400-foot, at 80c, to 2000-foot, $5.25.

B&H Cans are strong, light, satin-finished aluminum, ribbed for rigidity. Write with pencil right on the can. 8mm 200-foot 60c, 400-foot 80c; 16mm from 400-foot, 80c, to 2000-foot, $3.95.

Precision-Made by **Bell & Howell**

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

Spotlight Equipment
Arrowhead Inc.
Bardwell & McAlister Inc.
Bell & Howell Co.
Britelite Distributors
Capitol Stage Lighting Co.
Display Lighting Inc.
Golde Mfg. Co.
Lumex Inc.
Mole-Richardson Co.
Otto K. Olesen Co.
Photogenic Machine Co.
Sun Ray Photo Co. Inc.
Testrite Instrument Co.

Stands (Follow Focus)
Bardon Mfg. Co. Inc.
Britelite Distributors Inc.
Compco Corp.
Jas. H. Smith & Sons

Stands (Light)
Acme Lite Mfg. Co.
American Products Co.
Amer. Photographic Instr. Co.
Bardwell & McAlister Co.
Bell & Howell Co.
Britelite Distributors
Capitol Stage Lighting Co.
Compco Corp.
Display Lighting Inc.
Golde Mfg. Co.
Lumex Inc.
Howard B. Marks & Co.
Otto K. Olesen Co.
Photogenic Machine Co.
J. H. Smith & Sons Corp.
Testrite Instrument Co.
Tikern Co.

Switches (Hi-Low)
Engineered Products Co.
Industrial Timer Corp.
J. H. Smith & Sons

Voltage Control Units
Industrial Timer Corp.
Natco Inc.

LENSES, CAMERA

	Manufacturer	Mount	Focal Length	Speed	Price
	BAUSCH & LOMB				
8mm.	Animar	Screw	12.7mm.*	F/2.8	$23.92
	Animar	Screw	14mm.	F/1.9	60.96
	Animar	Screw	25mm.	F/2.7	54.84
	Animar	Screw	37.5mm.	F/3.5	60.96
16mm.	Animar	Screw	25.5mm.*	F/2.7	28.88
	Animar	Screw	25mm.	F 2.7	on request
	Animar	Screw	26mm.	F/1.9	67.38
	Animar	Screw	50mm.	F/3.5	60.96
	Animar	Screw	75mm.	F/3.5	79.92
	Animar	Screw	100mm.	F/3.5	on request
	BELL & HOWELL CO.				
8mm.	Lumax	Screw	1	F/1.9	$85.17
	Telate	Screw	1.5"	F/3.5	81.67
	Telate	Screw	2"	F/3.5	76.42
	Super Comat	Screw	1½"	F/1.9	73.00P.T.
16mm.	Amsix	Screw	17mm.	F/2.7	73.83
	Amsix	Screw	1"*	F/2.5	49.50P.T.
	Lumax	Screw	1"	F/1.9	85.17
	Super Comat	Screw	0.7mm.	F/2.5	85.25
	Telate	Screw	2"	F/3.5	76.42
	Telate	Screw	3"	F/4	94.50
	Telate	Screw	4"	F/4.5	109.00
	Telate	Screw	6"	F/4.5	141.75
	EASTMAN KODAK CO.				
8mm.	Ektanon	Bayonet	9mm.	F/2.7	$49.75
	Ektanon	Bayonet	13mm.	F/1.9	on request
	Ektar	Bayonet	25mm.	F/1.9	98.50
	Ektar	Bayonet	25mm.	F/1.4	195.00
	Ektanon	Bayonet	38mm.	F/2.5	56.75
	Ektar	Bayonet	40mm.	F/1.6	128.50
	Ektanon	Bayonet	50mm.	F/1.6	94.50
	Ektar	Bayonet	63mm.	F/2.0	129.50
	Ektanon	Bayonet	63mm.	F/2.7	76.00
16mm.	Ektar	Bayonet	15mm.	F/2.5	77.50
	Ektanon	Bayonet	15mm.	F/2.7	58.50
	Ektar	Bayonet	25mm.	F/1.9	98.50
	Ektar	Bayonet	25mm.	F 1.4	195.00
	Ektar	Bayonet	40mm.	F/1.6	128.50
	Ektanon	Bayonet	50mm.	F/1.6	94.50
	Ektar	Bayonet	63mm.	F/2.0	129.50
	Ektanon	Bayonet	63mm.	F/2.7	76.00
	Ektar	Bayonet	102mm.	F/2.7	139.50
	Ektanon	Bayonet	102mm.	F/2.7	84.50
	Ektar	Bayonet	152mm.	F/4.0	164.50
	Ektanon	Bayonet	152mm.	F/4 5	96.50
	ELGEET MFG. CO.				
8mm.	Elgeet	D	7mm.	F/2.5	$41.40
	Elgeet	Screw	7mm.	F/2.5	47.55
	Elgeet	Bayonet	7mm.	F/2.5	47.55
	Elgeet	Screw	25mm.	F/2.5	22.65
	Elgeet	Screw	25mm.	F/1.9	55.70
	Elgeet	Screw	38mm.*	F/3.5	31.30
	Elgeet	Screw	38mm.	F/3.5	40.25
	Elgeet	Screw	38mm.	F/2.5	47.55
16mm.	Elgeet	Screw	13mm.	F/1.5	88.95
	Elgeet	Bayonet	13mm.	F/1.5	88.95
	Elgeet	Bayonet	13mm.	F/1.9	on request
	Elgeet	Screw	25mm.	F/2.5	22.65
	Elgeet	Screw	25mm.	F/1.9	55.70
	Elgeet	Screw	51mm.	F/3.5	on request
	Elgeet	Screw	3"	F/2.9	64.30
	Elgeet	Bayonet	3"	F/2.9	64.30
	C. P. GOERZ				
16mm.	Apogar (Uncoated)	C	35mm.	F/2.3	$175.00
	Apogar (Uncoated)	C	50mm.	F/2.3	191.33
	Apogar (Coated)	C	35mm.	F/2.3	186.67
	Apogar (Coated)	C	50mm.	F/2.3	210.00
	Apogar (Coated)	C	75mm.	F/2.3	245.50
	GUNDLACH				
8mm.	Radar	A or C	13mm.	F/1.9	45.00
	Radar	A or C	25mm.	F/2.5	45.00
	Radar	A or C	38mm.	F/3.5	45.00
16mm.	Radar	A or C	19mm.	F/2.5	45.00
	Radar	A or C	25mm.	F/1.9	48.00
	Radar	A or C	40mm.	F/1.9	60.00
	Radar	A or C	50mm.	F/1.9	60.00
	HUGO MEYER CO.				
8mm.	Trioplan	Screw	1½"	F/2.7	$69.00
16mm.	Trioplan	Screw	3"	F/2.8	98.00
	MORTON CO.				
8mm.	Primar	Screw	6½mm.	F/2.5	49.95
	PAILLARD PRODUCTS, INC.				
8mm.	Switar	Screw	12½mm.	F/1.5	160.42
	Yvar	Screw	25mm.	F/2.5	68.25
	Yvar	Screw	37½mm.	F/2.8	89.54
16mm.	Pizar	Screw	25mm.	F/1.5	97.00
	Switar	Screw	25mm.	F/1.4	183.75
	Yvar	Screw	15mm.	F/2.8	87.00
	Yvar	Screw	25mm.	F/2.5	68.25
	Yvar	Screw	75mm.	F/2.5	128.34
	TAYLOR-HOBSON (Dist. Bell & Howell)				
8mm.	Kinic	Screw	1"	F/1.5	$116.75P.T.
	Kinic	Screw	1.5"	F/3.5	95.50P.T
	Kinic	Screw	2"	F/3.5	85.50P.T.
	Ivotal	Screw	2"	F/1.4	135.00P.T.
16mm.	Kinic	Screw	1"	F/1.5	116.75P.T.
	Kinic	Screw	2"	F/3.5	85.50P.T.
	Ivotal	Screw	2"	F/1.4	135.00P.T.
	Telekinic	Screw	3"	F/4	100.00P.T.
	Telekinic	Screw	6"	F/4.5	165.00P.T.
	UNIVERSAL CAMERA CORP.				
8mm.	Telephoto	Screw	1½"	F/3.5	42.00P.T.
	WOLLENSAK OPTICAL CO.				
8mm.	Cine Raptar	A or C	13mm.	F/1.9	$55.42
	Cine Raptar	A or C	25mm.	F/2.5	49.88
	Cine Raptar	A or C	38mm.	F/3.5	55.42
16mm.	Cine Raptar	A or C	1"	F/1.5	92.75
	Cine Raptar	A or C	1"	F/1.9	61,25
	Cine Raptar	A or C	1"	F/2.5	49.88
	Cine Raptar	A or C	2"	F/3.5	52.50
	Cine Raptar	A or C	3"	F/4	58.34
	Cine Raptar	A or C	4"	F/4.5	70.00
	Cine Raptar	A or C	6"	F/4.5	96.25
	Cine Raptar	A or C	17mm.	F/2.7	52.42
	ZOOMAR				
8mm.	Cine-Bolostar	Screw	1½"	F/3.5	on request
16mm.	Cine-Bolostar	Screw	1½"	F/3.5	on request

*Fixed Focus.
P.T.—Plus Tax.

MAKE-UP
Max Factor & Co.
Hampden Sales Assn.
Miner's Inc.

MAGAZINES (Detachable) Film)
Arthur H. Hart

MATTE BOXES
Berndt-Bach Co.
Century Photo Supply
J. A. Maurer
Mitchell Camera Co.

MOTOR DRIVES
Camera Equipment Co.
Arthur H. Hart
Miles Engineering
National Cine Equipment Inc.
Revere Camera Co.
Stevens Engineering

PAINTS (Darkroom)
Eastman Kodak Co.
National Chemical Co.
Wolff & Dolan

PRECISION WORK
Century Precision Specialties Co.
Grover Photo Products
Arthur H. Hart
Mac Van Mfg. Co.
Oliver Engineering Co. Icn.
Stevens Engnieering

PRINTERS
Burke & James, Inc.
Houston Corp.
Mac Van Mfg. Co.
Superior Bulk Film Co.
Uhler Cine Machine Co.

PROJECTOR LOOP SETTER (Automatic)
Bausch & Lomb Optical Co.

PROJECTOR BELT KIT
Bernard Products Co.

PROJECTORS (8mm & 16mm Still)
Delta Photo Supply Co.
Projecto Slide Co.

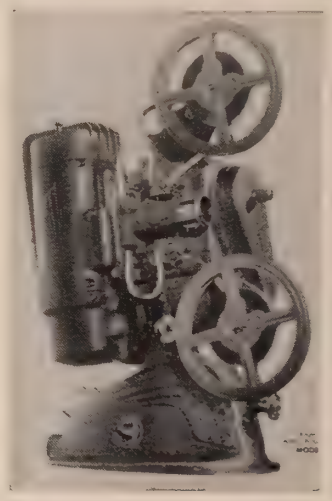
PROJECTOR LENSES
American Lens Co.
Bausch & Lomb Optical Co.
Bell & Howell Co.
Buhl Optical Co.
Burke & James Inc.
Chemoptics, Inc.
DeJur Amsco Corp.
Eastman Kodak Co.
Elgeet Mfg. Co. Inc.
Gundlach Mfg. Corp.
Ilex Optical Co.
Miller Optical Co.
Movie Mite Corp.
Natco
Regal Instrument Co. Inc.
Simpson Optical Mfg. Co.
Wollensak Optical Co.

PROJECTOR STANDS
Admatic Projector Co.
Alden Mfg. Lab.
American Products Co.
Ampro Corp.
Bardon Mfg. Co.
Bell & Howell Co.
Bernard Products
Britelite Distributors
Camera Specialty Co. Inc.
Colrod Mfg. Co.
Davidson Mfg. Co.
De Young Bros.
Gundlach Mfg. Corp.
Holmes Projector Co.
Maco Mfg. Co.
Howard B. Marks Co.
Neumade Products Corp.
S & D Mfg. Co.
Testrite Instrument Co. Inc.
Victor Animatograph Corp.
Wil-Sel Products

PROJECTORS, 8MM

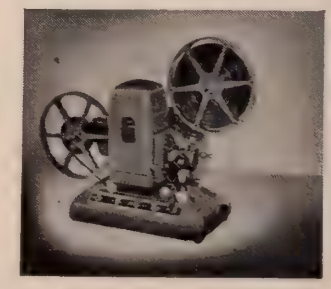
AMPRO 8

Model A-8 features 750 watt illuminations, coated condenser, reverse picture operation for humorous effects, automatic rewind by using only reversing switch, still pictures for detailed study, and flickerless pictures at low speed. f/1.6 coated objective lens, one hand tilting control, automatic safety shutter, rheostat control. 400 ft. reels available. AC or DC 105-125 volts. Complete with lens, lamp, carrying case, accessories. Mftr: Ampro Corp. Price: $129.



BELL & HOWELL PICTURE MASTER

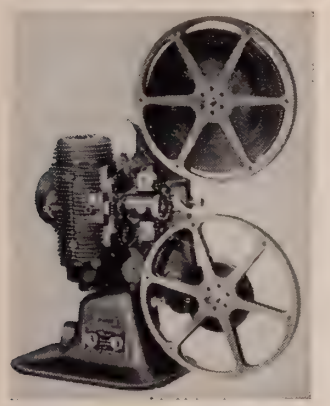
Model 151-A 750 watt lamp, 400 ft. film capacity, flickerless, steady projection. Base-up lamp prevents blackening of lamp light area, fixed axis framing. Film can be run backward or forward and stopped for



a still picture. Lens focused without rotating. Self-locking tilt adjusts light beam to screen. Encased gears filled at assembly and need no further attention. Price: $262.

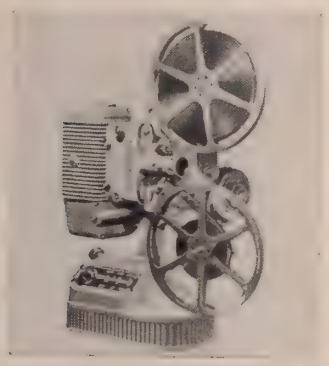
BELL & HOWELL REGENT

Model 122-L. Direct beam optical system has 1" f/1.6 Filmocoted lens and 500 watt lamp. Brown wrinkle-baked enamel finish and chrome trim. Friction speed control prevents slower or faster film motion during normal variations in operating temperature. Rigid aluminum-alloy die-cast housings give permanent alignment of optical and mechanical parts. Lens interchangeable with ¾" or 1½" when distance between projector and screen and desired image size require it. Price: $149.50, carrying case $10.



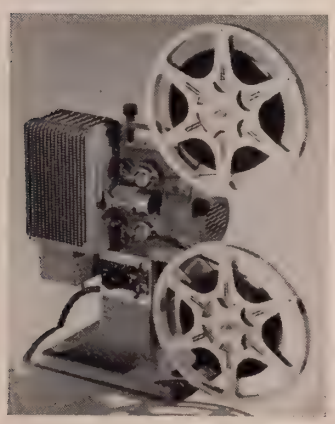
DeJUR "1000"

Centralized controls, automatic cord reel, Vernier tilt knob, still and framer feature controls, 400' reels, swing out gate (open) f/1.6 coated projection lens, motor and fan. 750-watt projection lamp for which 1000-watt bulb may be substituted. Mftr: DeJur-Amsco Corp. Price: $159.50.



KODASCOPE EIGHT-71

Kodascope Eight-71 has Lumenized one-inch, f/1.6 Kodak Ektanon lens and 750 watt lamp and 1000 watt lamp can be used. Improved cooling system incorporates baffles introduced into the aperture and condenser systems. 400 ft. reel capacity. All major controls for motor, lamp, and motor rheostat centered on a panel on upper right side of base. Safety shutter operates by air pressure rather than friction. Molded rubber drive belt eliminates noise. Carrying case is an accessory. Mftr: Eastman Kodak Co. Price: $97.50, inc. tax.

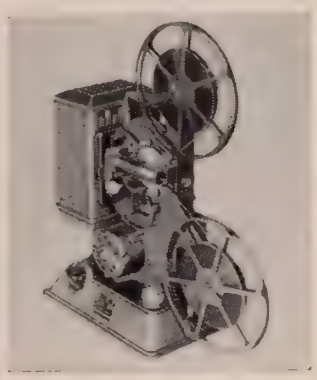


APOLLO 8MM.

500 watts, f/1.6 coated lens. Takes up to 400' reels. Air-blast cooling, double-claw action and high lumen shutter. 16 or 24 frames per second. Power rewind, oilite bearings, rear tilting. Constant speed 110-125 volts AC. Separate lamp and motor switches. Mftr: Excel Movie Products, Inc. Price: $59.50.

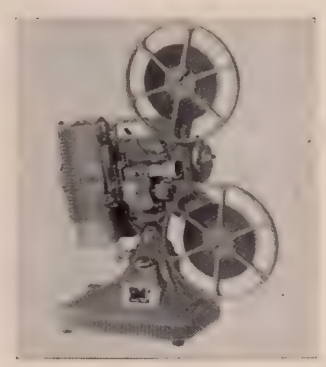
KEYSTONE R-8

500 watt pre-focus lamp and 400 ft. reel. f/1.85 full-color corrected achromatic lens. Fast clutch controlled automatic rewind. Forced draft system, master switch indepently controlling lamps, motor and off. Self-adjusting film gate, removable for cleaning. Variable speed control. Pilot light. Framer and film guides. 110-125 volt AC-DC motor. 15-degree tilting device. 400 ft. reel furnished. Price: $74.50.



KEYSTONE K-108

750 watt, 400 ft. reel. f/1.6 coated lens and coated removable condensers. Reverse picture. Automatic power cord take up. Oversized blower fan for cool lamp, film and film plates. Removable reflector, automatic rewind, variable speed control, 3-way master switch controlling lamp, motor and pilot light. Self-adjusting, removable film gate. Die cast frame and base. Angle projection, with micromatic hand knob. One 400 ft. reel furnished with projector. Price: $138.50.

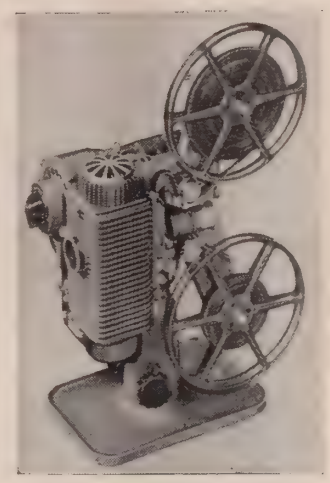


KEYSTONE R-37

300 watt with f/1.85 color corrected lens. Condenser lens system. Forced draft ventilation, variable speed control. Electric film rewind, manually operated framer, tilting device for angle projection. Simplified threading. Double blade barrel shutter. Separate switch for lamp. Die cast body and base. 400 ft. spool furnished. Underwriters approved. Price: $54.50.

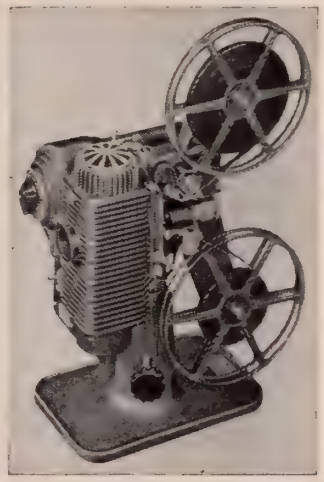
REVERE 85

500 watt lamp, 1" f/1.6 coated lens, 300 ft. reel. Brilliant illumination, double blower cooling system, automatic rewind (no belts), manual clutch for still projection, removable aperture, pilot light, improved gate assembly with self-adjusting film guides, rheostat speed control and duo-light shield to reduce ceiling light. Mftr: Revere Camera Co. Price: $120.



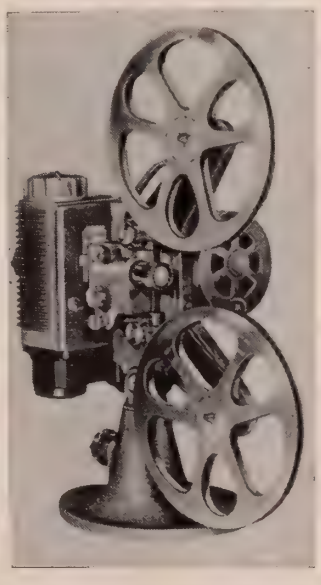
REVERE P-85

500 watt illumination, automatic rewind (no belts), double blower cooling system, 1" f/1.6 coated lens. Price: $120, inc. excise tax.



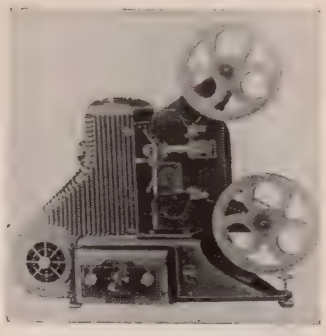
CINEMATIC 752

f/1.6 Superlux coated lens 1" focal length, 750 watt projection, 400 ft. reel capacity. Film gate knob keeps gate open while loading. All metal die-cast construction, automatic pilot light, still picture projection, speed control, removable condenser, carrying handle, titling knob, built-in cooling system, sponge rubber cushion base, removable film gate. Mftr: Universal Camera Corp. Price: $115; carrying case, $10.95.



UNIVERSAL PC-500

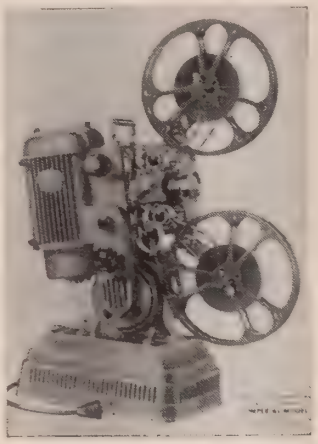
Coated Superlux f/2 lens. Improved gate, simple rewind. Centralized control panel. Still picture projection, pre-focused lamp, forced draft cooling, tilting mechanism, removable lens mount, variable speed control, removable condenser lens, all metal die cast construction, AC or DC operation. Mftr: Universal Camera Corp. Price: $75.



PROJECTORS, 16MM

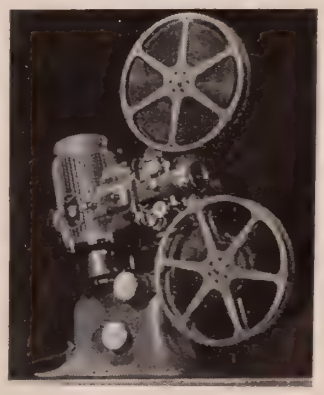
AMPRO IMPERIAL

New swing-out gate for inspection and cleaning of aperture plate and pressure shoe. Still picture button for stopping any frame indefinitely. Automatic safety shutter. Film movement reversible without stopping projector. Automatic rewind. Pilot light tilting control knob. Uses any standard lamp of 750 watts or less. Coated 2" super projection lens, speed f/1.65. Runs on both DC or 25 or 60 cycles AC 105 to 125 volts. Complete with 400 ft. reel, carrying case. Mftr: Ampro Corp. Price: $199.50.



FILMO DIPLOMAT

Model 173-A. Condensers and reflector can be removed without tools for cleaning. Metered lubrication. Double shuttle tooth; moves in rectangular path. Lamp switch permits turning off lamp while rewinding. 1000 watt. No chains, no belts. Power rewind gear-driven. Two-way focusing mount —sliding for approximate focus, revolving for sharp focus. B & H 2" f/1.6 Filmocoted lens. Still projection. Film protected from heat by perforated, all-metal safety



shutter. 400 ft. film capacity. Mftr: Bell & Howell Co. Price: $273.30, inc. carrying case.

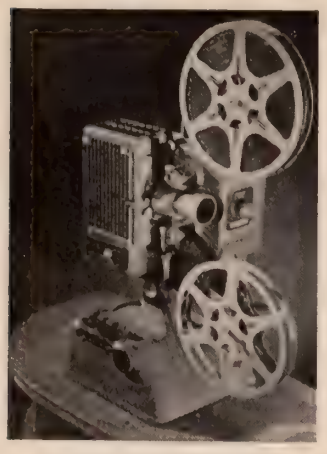
KODASCOPE SIXTEEN-10

Accepts any of five projection Lumenized lenses, any of four lamps. Two cases available—Standard and Projecto Case. Latter unfolds into projection stand. 2" f 1.6 Lumenized lens. 750 watt lamp. Mftr: Eastman Kodak Co. Price: $135. Standard case, $16.50 rojecto; case, $30.



KODASCOPE SIXTEEN-20

Same lens-lamp versatility as "Sixteen-10." Indirectly illuminated push-button control panel, still-picture control, cordomatic power cord. Tilting, framing, lamp-adjustment controls, reverse projection, special thread-light. Vertical-tandem claw to permit silent projection of sound films. 2" f/1.6 Luminized lens, 750-watt lamp. Price: Standard or Projecto Case, $225.



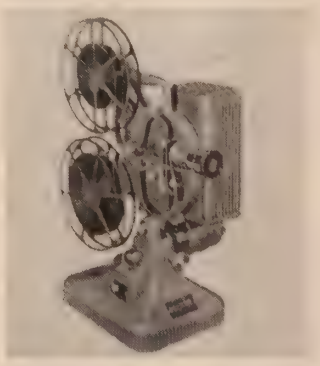
APOLLO 16MM.

500 watts-f/2 coated lens. Double convex Purex condenser lenses; forced air ventilation, 400' film capacity. Double-claw action; featherweight film gate pressure; high lumen shutter. Claw framer for film centering. Separate switch controls, rear tilt device. Constant speed 110-125 volts AC. Operates at 16 or 24 frames per second. Motor-driven rewind, oilite bearings. Mftr: Excel Movie Products, Inc. Price: $79.50.



KEYSTONE K-160

750 watt projection with f 1.6 coated auditorium lens and coated condensers. Reverse projection. Still pictures. Automatic rewind. Retractable power cord. Pilot light. Throws 14' image at 75' range. Wide angle tilting device. Oversize cooling fan. AC-DC motor, speed control and 3-way master switch. Die cast construction with built-in carrying handle. 400' spool furnished. Mftr: Keystone Mfg Co. Price: $119.50.

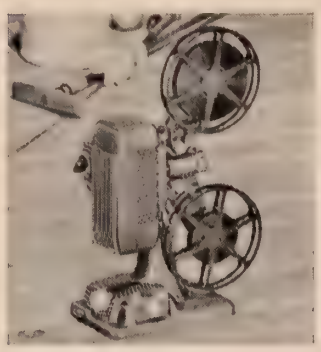


KEYSTONE A-82

750 watt projector throwing 14' image at 75' range. Reverse pictures. f/1.6 coated auditorium lens. Pilot light. Automatic rewind. Enclosed reel arms. Manually operated, adjustable framer. Wide angle tilting device. Oversized cooling fan. AC-DC motor, speed control and 3-way master switch. Die cast construction with built-in carrying handle. 400' spool furnished. Price: $99.50.

REVERE "48"

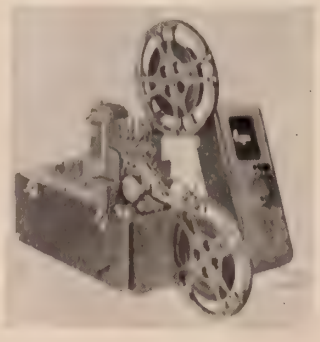
Has all features for professional projection and simple operation. AC or DC current, 3-point threading and simplified film track. Single knob control. Automatic rewind, tilt control, simple lamp removal and removable aperture plate. 2" f/1.6 coated lens, 750 watt lamp, 400' reel and cord. Mftr: Revere Camera Co. Price: $137.50. DeLuxe Slip-Over case, $17.50.



PROJECTORS 16MM SOUND

AMPRO COMPACT

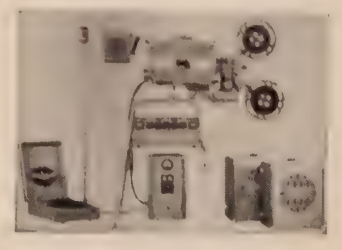
Single-case unit. Speaker in lift-off cover.



Intermittent, non-skip type shutter movement. Removable front and rear covers. Reflector and condenser lamps mounted on front cover. Removabel governor. Mechanism and sound head basically same as Premier-20 model: 2 speeds, automatic rewind, standard lamps to 1000 watts, triple claw movement, 2000' reel arms, swing-out gate, rotating sound drum. Mftr: Ampro Corp. Price: $348.

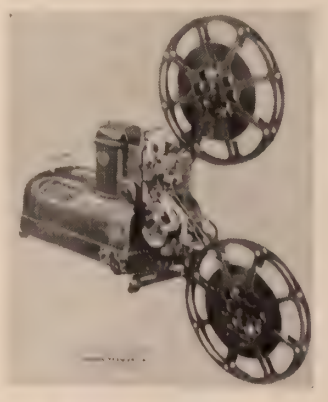
AMPROARC

Wrap-around sprocket shoes, spring loaded recessed film guideways, swing-out film gate, one-shot oiling system. Governor controlled 50-60 cycle AC-DC motor. Forced air ventilation. Triple claw movement, automatic fire shutter, direct scanning sound optical system, tilt device. Mftr: Ampro Corp. Price: $1695, single unit; $2940, dual unit.



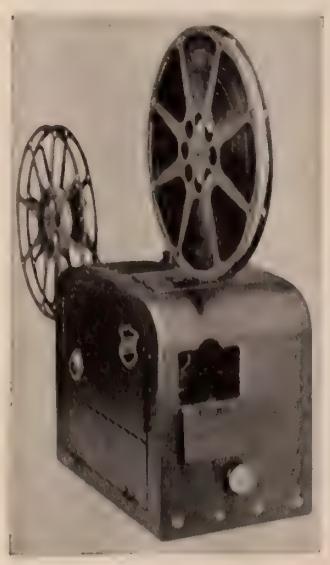
AMPRO PREMIER-20

New swing-out film gate for cleaning aperture plate and pressure shoe. Sound-silent speeds, reverse operation. Interchangeable lens. Coated super 2" f/1.6 lens. Up to 1000 watt lamps. 2000' reel arms permanently attached. 12" Jensen Permanent Magnet Dynamic speaker. Finished in bronze, comes complete with lens, lamps, speaker and carrying case. Mftr: Ampro Corp. Price: $493.50.



FILMOSOUND 185

Power rewind. Plug a microphone or turntable into amplifier for commentary or music. Uniform film take-up. Reflector, condensers, lens, gate shoe instantly accessible without use of tools. 2000' film capacity and takes any size reel from 100' up.



2" f 1.6 Filmocoted lens and 750 watt or 1000 watt lamp for operation on 105-130 volt 25 cycle or 50 to 60 cycle AC. Metered lubrication. Governor controlled operating speed. Two shuttle teeth, only one frame form the aperture. Has side tension compensators. Sound and silent, still picture. Reverses film movement by flick of switch. Forced-air cooling, automatic safety shutter. Rotary converter needed to operate DC. Mftr: Bell & Howell Co. Price: $449 and up.

DEVRY 14000

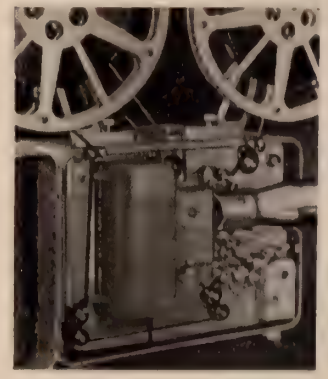
"Theater-in-a-Suitcase." Projector, amplifier, speaker and screen, complete in one case weighing 30¾ lbs. 750-1000 watt illumination. Matte-white screen fabric on



projector door. 2000' film capacity, sound and silent projection, motor-driven rewind, automatic loop-setter, AC-DC operation Mftr: DeVry Corp. Price: single case model, $345.

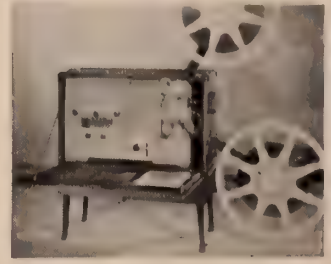
DEVRY SUPER 16

Optional equipment: jeweled sapphire shuttle and film guide rails to increase life span, reduce wear on film and lower strain on spliced film. "Auto-Magic" film positioner. 2000' film capacity, sound and silent projection, motor rewind. Coated projection lens, coated condenser lenses. Simplified set-up, threading, focusing. Projector-amplifier in one case, speaker in separate matching case. Mftr: DeVry Corp. Price: $658.50 with dual case.



KODASCOPE FB-40

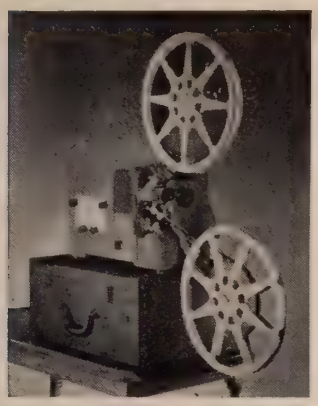
Similar to FS-10-N in its basic equipment (see below) FB-40 differs in amplifier potential, producing 40-watt output for



showings in larger auditoriums. Mftr: Eastman Kodak Co. Price: With 2″ f/1.6 Lumenized lens, 750 watt lamp, two 12″ speakers, complete in two cases, $585.

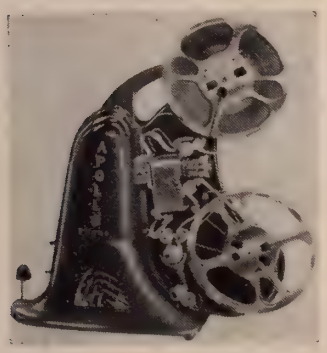
KODASCOPE FS-10-N

Sound and silent projection outfit in two units, each in own case. Projects any 16mm. film. Enables adding musical background and voice commentary. Fidelity control for focusing of scanning beam. 10-watt output for use in homes, clubrooms and small auditoriums. Price: With 2″ f/1.6 Lumenized lens and 750-watt lamp, complete in two cases (Single-Speaker Unit), $345; with Twin-Speaker Unit, $395.00.



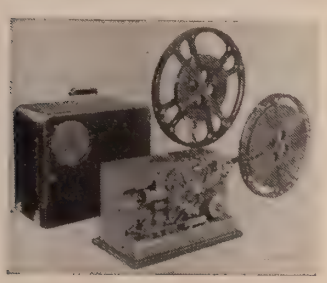
APOLLO 16MM. SOUND

500 watt lamp. 2″ f/2 achromatic coated lens; weighs 16 lbs. High lumen shutter, double Purex condenser lenses; enclosed precision gear mechanism; constant speed 110-125 volt AC motor, oilite bearings; power rewind, claw framer, rear tilting. Mftr: Excel. Price: $129.50.



FORWAY

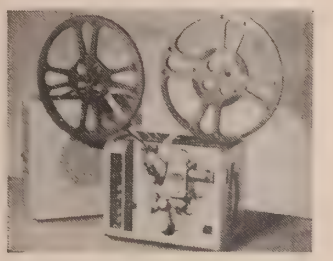
One case unit. Projector size 7½″x9½″x 15″. Holds 2000′ reels. 2″ f/1.6 coated lens. Sound, silent speeds, AC-DC, 1000



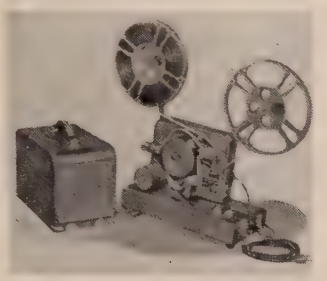
or 750 watt lamp. AC amplifier, input for microphone or phonograph. 6½″ speaker built into carrying case. Mftr: Forway Corp. Price: Model 108, with 8″ speaker, $366.

SOUND KING C-1

750 watt lamp, coated condenser lenses, f/1.6 lens. 8″ speaker. Sound and silent speeds, power rewind. All metal construction. Switch automatically cuts off motor if film loop is lost. Sealed lubrication. Takes 2000′ reels. Only one sprocket used. Tilting mechanism. 110-125 volts, 50



to 60 cycles, AC only. Can be used with converter for DC operations. Mftr: Connecticut Telephone & Elec. Div., Great Amer. Industries, Inc. Price, $285, with case.

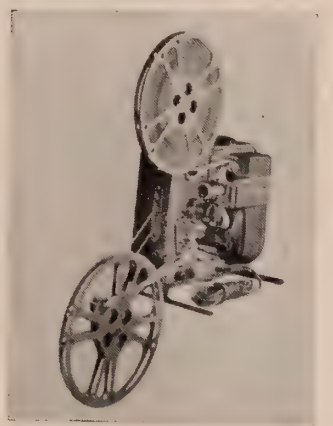


MOVIE-MITE 63LMB

Weighs 26 lbs. complete with speaker. Simple threading. Universal AC-DC, 105-120 volt, 25-60 cycles. Push-pull miniature tube amplifier. Picture and sound automatically synchronized. Reel capacity 2000′, standard equipment. Entire outfit in plywood case covered with brown alligator leatherette. Mftr: Movie-Mite Corp. Price: $198.50.

NATCO 3030

Axial-flow cooling. AC-DC 105-125 volt, 50 or 60 cycles. 2000′ film capacity. Has silent speed. 750 watt lamp. 1000 watts can be used. 2″ f/1.6 coated lens. Microphone, turntabe attachment optional. All points of threading path accessible. Direct sound scanningdrotating sound drum. Mftr: Natco. Price: $298.50.



REVERE SP16

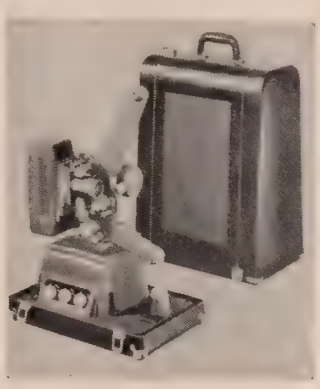
AC or DC, silent & sound speeds. 4-point threading, automatic rewind. Single Light-weight unit. Speaker doubles as carrying



case for projector, unit weighing 33 lbs. 1600′ reel capacity. Instantly changed from 400′ to 1600′ reels. 750 watt brilliancy, 2″ f/1.6 coated lens, microphone and phonograph pick-up for music and voice background. Mftr: Revere Camera Co. Price: $299.50, inc. excise tax.

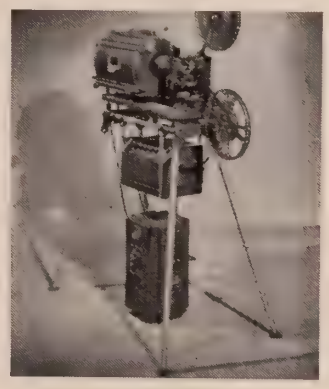
REVERE 16

Single light-weight unit, AC-DC, 4-point threading, sound control in any size room. 750 watt lamps, automatic rewind. 2″ f/1.6 coated lens. Illuminated control panel with visible white knobs. Microphone and phonograph connections for voice commentary or background music. Instant tilt control. Sound or silent projection. 1600′ reel capacity. Accessories self-contained in carrying case. Mftr: Revere Camera Co. Price: $299.50.



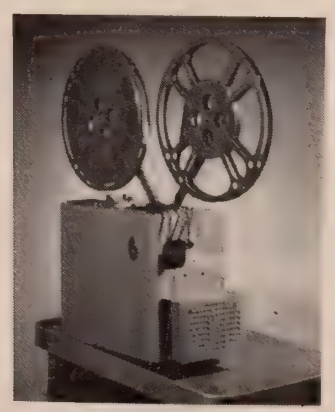
VICTOR ARC

Safety film trip; 180 degree swing-out lens; framing without altering position of screen image; stationary sound drum; independent power rewind; optional theater-type coaxial directional speakers. Mftr: Victor Animatograph Corp. Price: $1230



VICTOR LITE-WEIGHT 55

Safety film trip; scratch-proof channels; 37 pounds. 180 degree swing-out lens mount. Duo-Flexo pawls, offset film loop, reverse action, still picture, Instantilt. Clutch-controlled rewind eliminates shifting of belts and reels. Standard 750 or 1000 watt projection lamp. Coated 2″ f/1.6 lens Framing screw adjustment. Stationary sound drum, dual stabilizers. Mftr: Victor Animatograph Corp. Price: $375 with 6″ Integral Speaker, and up.



VICTOR ENVOY 56C

Safety film trip; Instantilt centers picture on screen; 180 degree swing-out lens mount; scratch-proof channels; duo-flexo pawls; off-set film loop prevents picture weave; clutch-controlled rewind. Stationary sound drum, dual stabilizers. Coated 2″ f/1.6 lens standard, sound or silent projection. Wt. with 6″ speaker, 30 lbs. Two-tone brown aluminum case. Mftr: Victor Animatograph Corp. Price: $295 with 6″ Integral Speaker, and up.

VICTOR TRIUMPH 60

Safety film trip, 180 degree swing-out lens; framing without altering position of screen image; stationary sound drum;



scratch-proof; wide tone range; clutch-controlled rewind eliminates shifting of belts and reels. Large diameter, coated lens. Mftr: Victor Animatograph Corp. Price: $489.

RACKS (Film Editing)

Neumade Products Corp.

RANGE FINDERS

Berndt-Bach, Inc.
Brownie Mfg. Co.
Director, Inc.
Eastman Kodak Co.
Imagineering Assoc. Inc.
Instruments International, Inc.
Hugo Meyer & Co. Inc.
(Pocket Rangefinder)
Precise Optical Co.
Simpson Optical Mfg. Co.
Wilson Dept. Store

REEL BANDS & CLIPS

Kin-O-Lux, Inc.
Neumade Products Corp.

REELS (8mm & 16mm)

Argus Mfg. Co.
Bell & Howell Co.
Bernard Products Co.
Compco Corp.
DeJur Amsco Corp.
Eastman Kodak Co.
Effen Products
Excel Movie Products Inc.
Ideal Film & Supply Co. Inc.
Kin-O-Lux, Inc.
Neumade Products Corp.
Reelane Co.
Schoen Products Co.
Western Stamping, Inc.

REELS AND CANS

Argus Mfg. Co.
Bell & Howell Co.
Bernard Products Co.
L. R. Biber Co. Inc.
Compco Corp.
De Jur-Amsco Corp.
Eastman Kodak Co.
Felix Distributing Co.
Ideal Film & Supply Co.
Kin-O-Lux, Inc.
National Instrument Corp.
Reelane Co.
Weimet Film Co. Inc.

REEL CANS (8mm & 16mm)

Argus Mfg. Co.
Bardon Mfg. Co.
Barnett & Jaffe
Bell & Howell Co.
Bernard Photo Products
Britelite Distributors Inc.
Brumberger Co. Inc.
Burke & James, Inc.
Compco Corp.
Crest Products Co.
Durable Fibre Sample Case Co.
Empire M. P. Screen Co.
Erpen, Beck & Segessman
Falbrook Photo Supply Corp.
Goldberg Bros.
Houston Corp.
Lishing Products
Howard B. Marks Co.
P. H. Mueller & Sons
Nega-File Co.
Neumade Products Corp.
Society for Visual Education Inc.
Technical Devices Corp.

REEL CASES & STORAGE UNITS
Argus Mfg. Co.
Bardon Mfg. Co.
Barnett & Jaffe
Bell & Howell Co.
Barnard Photo Products
Britelite Distributors Inc.
Brumberger Co. Inc.
Burke & James, Inc.
Compco Corp.
Crest Products Co.
Durable Fibre Sample Case Co.
Empire M. P. Screen Co.
Erpen, Beck & Segessman
Falbrook Photo Supply Corp.
Goldberg Bros.
Houston Corp.
Lishing Products
Howard B. Marks Co.
P. H. Mueller & Sons
Nega-File Co.
Neumade Products Corp.
Society for Visual Education Inc.
Technical Devices Corp.

REEL FLANGES
Neumade Products Corp.

REMOTE CONTROLS
American Speedlight Corp.
Effen Products
Fred Neubauer

REWIND IDLER SPINDLES
Bell & Howell Co.
Neumade Products Corp.

REWINDS
Baia M. P. Engineering Co.
Bell & Howell Co.
Craig Mfg. Co.
Eastman Kodak Co.
Franklin Photographic Industries Inc.
Golde Mfg. Co.
Houston Corp.
Kin-O-Lux, Inc.
Howard B. Marks Co.
Neumade Products Corp.
Reger Mfg. Corp.
S.O.S. Cinema Supply Corp.

SAFELIGHT FILTERS
Ansco
Compco Corp.
Eastman Kodak Co.
Golden "B" Mfg. Co. Inc.
Mansfield Industries

SAFELIGHTS (Colored)
Burke & James Inc.
FR Corp.
G. Gennert Inc.
North American Elec. Lamp Co.
Westinghouse Elec. Corp.

SAFELIGHTS (Metal)
Albert Specialty Co.
American Products
Compco Corp.
David Specialty Co.
Eastman Kodak Co.
Golden "B" Mfg. Co. Inc.

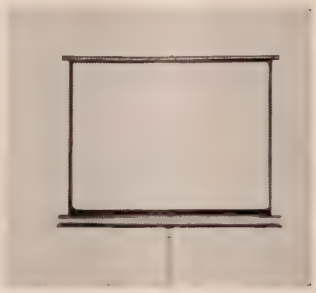
SAFELIGHTS (Plastic)
Eastman Kodak Co.
Windman Brothers

SCREENS



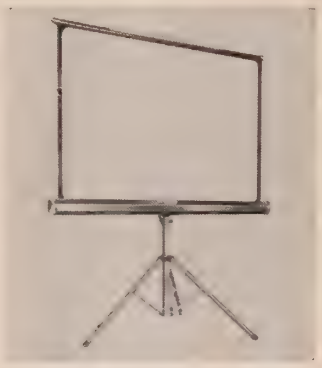
AURORA WALL
Furnished with DeLuxe Screen Case. Screen fabric of glass beaded material. Features rounded end camps. Equipped with specially designed hanger brackets. In nine sizes, from 30"x40" to 63"x84". Mftr: Price: $10, up. Aurora Industries, Inc.

CRYSTAL-BRITE TRIPOD
Automatic lever type handle (Pat. Pend.). Scratch-proof rubber tips. Glass beaded fabric. Streamlined cylindrical case for fabric protection. Raises and lowers on elevating rod, stops at desired height. Mftr: American Camera & Photo Supply Co. Price: 30"x40", $12.95; 40"x40", $15.95; 37"x50", $19.25.



AURORA TABLE
Screen fabric of glass beaded material. Furnished complete with wire easel and rubber tip. In four sizes, from 13"x18" to 30"x40". Mftr: see above. Price: $1.50, up.

DE LUXE CHALLENGER
Equipped with Da-Lite's "Crystal-Beaded" picture surface for "wide angle" reflection. Mftr: Da-Lite Screen Co., Inc. Sizes and prices range from 30"x40" at $17.50, through 70"x70" at $46.



DA-LITE MODEL B
Wall and ceiling hanging screen can be permanently installed. When not in use, picture surface is rolled up in metal case. Screen endcaps have "built-in" wall and ceiling hangers for installing. Mftr: see above. Price: $11.50 to $65.



PICTURE KING
Portable. Available in range of sizes from 37"x50" through 72"x96". All aluminum tripod assembly. Features "bubble" Leveler, Mildew Resistant and Fireproof "Crystal Beaded" surface. Mftr: see above. Price, $39.50 to $95.

RADIANT LEADER
Model Q. "Economy" tripod portable screen. "Hy-Fiect" glass beaded screen fabric. Sizes 30"x40" or 40"x40". Mftr: Radiant Mfg. Co. Price: $12.50 to $15.



RADIANT CHAMPION
Model K. Tripod screen, adjusts to various heights. Spring lock. Square tube construction. Sizes: 30"x40", 40"x40", 37"x50". Mftr: see above. Price: $15 to $21.

RADIANT DELUXE
Model DL. Portable adjustable tripod, featuring triangular steel tube construction. Double-action "Auto-Lock" for adjusting of screen into any position. "Hy-Fiect" screen fabric. Seamed roller pocket holds screen to roller. Screen Leveler compensates for uneven floor. Built-in shock absorber. Duo-color combination. Mftr: Radiant Mftrg. Corp. Price: $20 to $58.



GLOWHITE
Adjustable in height. Available in matte white for wide angle viewing, beaded for narrow angle, and silver for three dimensional stereoscopic projection. Tripod models: 40"x40", 50"x50", 60"x60". Offered by: Society for Visual Education, Inc. Price $20, $27.50, $38.50, respectively.



SCENARIOS & SCRIPTS
Cine Script
Pic Tales

SCRATCH REMOVER
Arel, Inc.
Inventions Inc.

Rosco Laboratories

SCREEN TRIPODS
American Window Shade Mfg. Co.
Bardon Mfg. Co. Inc.
Bell & Howell Co.
Britelite Distributors Inc.
Burke & James, Inc.
Da-Lite Screen Co.
David Specialty Co.
Raven Screen Corp.
Smith Mfg. Co.
Sun Ray Phono Co. Inc.
Transmirra Products Corp.

SCREENS (Projection)
American Window Shade Mfg. Co.
Aurora Industries
Bardon Mfg. Co.
Bell & Howell Co.
Brilliant Industries Inc.
Britelite Distributors Inc.
Burke & James, Inc.
Crest Products Co.
Curio Photo
Da-Lite Screen Co.
David Specialty Co.
Empire M. P. Screen Co.
Engineered Products Co.
Natco Inc.
Radiant Mfg. Co.
Raven Screen Corp.
Smith Mfg. Co.
SVE Inc.
Transmirra Products Corp.

SCREENS (Rear Projection)
Bardon Mfg. Co. Inc.
Britelite Distributors, Inc.
Curio Photo
Radiant Mfg. Corp.
Raven Screen Corp.
Transmirra Products Corp.

SCREENS (Tripod)
Bardon Mfg. Co. Inc.
Bell & Howell Co.
Da-Lite Screen Co.
Natco
Radiant Mfg. Co.
Raven Screen Co.

SLITTERS (Film)
Baia M. P. Engineering Co.
Diebold, Inc.

SPECIAL EFFECTS (Strips for)
Moviecraft Co.

SOUND
Attachments for 16mm Projectors
Apex Video Co.
Miles Reproducer Co. Inc.
Movie Vox Co.
Wire Recording Corp. of America

Recorders (Magnetic Tape and Wire)
Amplifier Corp. of America
Brush Development Co.
Caltron Products
Eicar Inc.
Hallen Corp.
Indiana Steel Products Co.
Kierulff & Company
Lear, Inc.
Magnecord, Inc.
Magnetic Corp. of America
Magnetic Recorder Company
Miles Reproducer Co.

MOVIEVOX TAPE RECORDER
Synchronous sound system for both 8 and 16mm. silent film. Will operate with all projectors both silent, sound. Smal lspools of wire record continuously for 20 minutes, 40 minutes and one hour. Synchronizer



connects recorder with 8 or 16mm. projector. Can dub speech for lip movement of those in your films. Records narration, music, sound effects. Mftr: Movievox Co. Price: $225.

Movie Vox Co.
Pelco Industries
Pentron Corp.
Revere Camera Co.
Tapetone Mfg. Corp.
Towers
Webster-Chicago Corp.
Webster-Electric
WiRecorder Corp.
Wire Recording Corp. of America
Wisconsin Sound Equipment Company

Recording Tape (Magnetic)
Fideltone Inc.
Minnesota Mining & Mfg. Co.

Recording Wire (Magnetic)
Fideltone, Inc.

Sound Effect Recordings
Thomas J. Valentino, Inc.

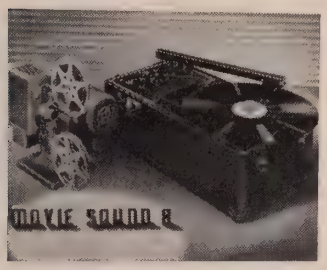
Sound-On-Film (Recorders)
Berndt-Bach Co.
Mac Van Mfg. Co.
J. A. Maurer Inc.

Synchronizers
Movie Vox Co.
Wagneradio Co.
Wilson & Garlock

Turntables
Bell & Howell
Berndt-Bach Inc.

MOVIE SOUND 8

Thousand cycle tone recorded on record operates a special relay in amplifier which automatically starts projector at proper instant, achieving automatic synchronization which is maintained by two synchron-



ous motors. One drives projector and other the turntable. Complete guarantee. Eastman Kodascope-Eight CPC projector, especially equipped with large, synchronous motor and quiet, positive drive. Amplifier by Wilcox Electric Co. Amplifier, projector, curntable, speaker, cords, fit in compact atrrying case. Distr: Continental Products Corp. Price: $275.

George Culbertson Co.

MOVIE-MITE DUAL TURNTABLE

Dual speed, 33⅓ and 78 rpm. Plays 10″ and 12″ records. For continuous running, fading from one record to another. Uses



Straight record entertainment through any amplifier, specially recorded commentary and sound effects records to run with silent movies or slides. Wt., 16 lbs. Mftr: Movie-Mite Corp. Price: $59.50.

Movie Mite Co.
Natco, Inc.
Testrite Instrument Co.
Victor Animatograph Corp.

SPLICERS and COMBINATIONS

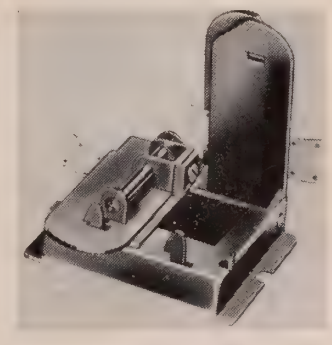
AMPRO 600

For 8 and 16mm. splicing. Single shearing action trims and cuts both ends of film and splices in one motion. Shearing blades are of precision ground steel and have adjustable setting. Splices can be made as narrow as 70 mils. Screw holes in base for mounting to editor board. Produces a pressure-welded splice under tension. Mftr: Ampro Corp. Price: $14.50.



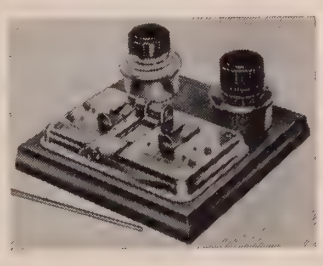
BAIA DELUXE

For 8 and 16mm. film. Emulsion scraper. Trimming plate edges are precision ground. Trim and pressure-weld splice in one operation. Die-cast base. Mftr: Baia Motion Picture Engineering, Inc. Price: $9.95. Standard model, $5.95.



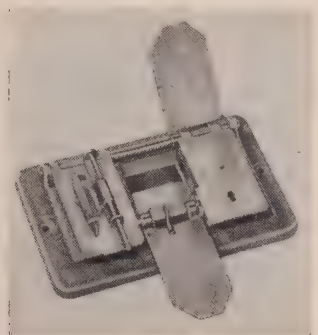
CRAIG JUNIOR

For 8 or 16mm. film. Uses water to soften film emulsion before scraping. Hand scraper, water container and Craig film cement, mounted on wood base. Mftr: See above. Price: $4.50.



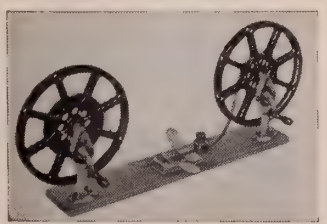
CRAIG SENIOR

For 8 and 16mm. film. Insert, cut, dry scrape with built-in scraper, apply film cemen- and splice. Unit finished in polished chrome ium and one-piece cast base in bronz., crackle. Mftr: Craig Mftrg Co. Price: $15t



CRAIG MASTER

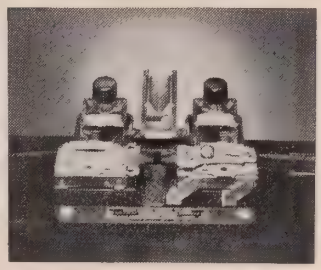
Holds up to 400′ in 8mm. reels and up to 2000′ in 16mm. reels. Rewind and splicing



combination. Geared action, adjustable tension control. Locking device on each spindle holds reels secure. Craig Master Rewind and Craig Senior Splicer. Mounted on wood base. Complete with Craig Film Cement. Mftr: Craig Mftrg. Co. Price: Model CO-23, $27.50.

CINE-KODAK SENIOR SPLICER

Film ends, secured on splicing block by closing two cover plates, are cut with single action of double-bladed shearing arms. One film tip is moistened, scraped, and touched with cement. Then pressure clamp is slid over to join and set splice. Mftr: Eastman Kodak Co. Price $20.



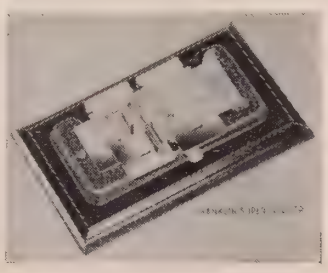
CINE-KODAK MASTER

"King-sized" 16mm. combination providing space and facilities for exacting work. Includes Senior Splicer, Editing Viewer, and Master Editing Rewind on all-metal base. Spindles geared for smooth film flow and equipped with brakes. Mftr: Eastman Kodak Co. Price: $95.



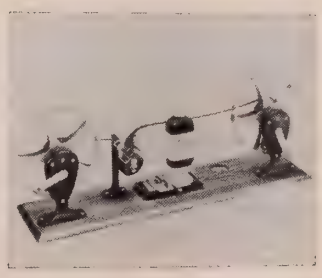
FRANKLIN SUPER

Same as standard except plates are chrome plated and splicer is mounted on walnut finished board. Mftr: see above. Price: $7.95.



FRANKLIN REWIND CLEANER

ncludes Franklin Super Rewinds, Standard Splicer and walnut finished board 24″ long. Also includes Franklin Cleaner. Mftr: see above. Price: $24.95.



FRANKLIN PRESIDENT

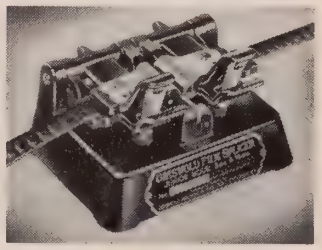
Dual in action. Cuts and seals at same time. Mftr: See above. Price: $13.95, without board, $10.95.

FRANKLIN STANDARD

Zinc plated. Dual action. Cuts and seals at same time. Base die cast with brown wrinkle finish. Dry scraper. Steel plated. Mftr: Franklin Photographic Industries, Inc. Price: $5.65.

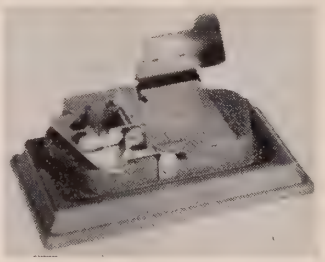
GRISWOLD JUNIOR

For 8 & 16mm. films. Supplied for 1/10″ or 1/16″ lap as ordered. Base 4⅛″x5½″. Height (closed) 3⅛″. Produced especially for home movie maker. Smaller than porfessional models, it has all of Griswold design and construction features. Can be supplied with film locating pins in the back where splicer is to be used for sound film primarily. Mftr: Griswold Machine Works. Price: $15.



HOLLYWOOD SPLICER

Stainless steel splicing plates and machine ground cutting edges. Equipped with molded rubber vacuum base. Mftr: Schoen Products Co. Price: $5.95.



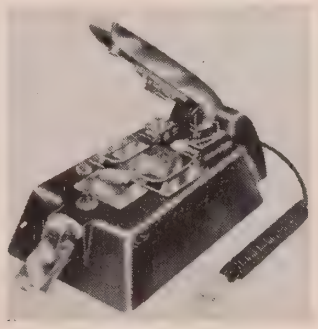
KIN-O-LUX

"Pocket" Splicer, chrome finished for 8 or 16mm. film. Trims and splices in one operation. Packaged in case with vial of cement, with applicator designed to give exact amount of cement needed for binding operation. Mftr: Kin-O-Lux, Inc. Price: $3.75



SPLICE MASTER

For 16mm. film. No scraping or cement.



Butt welds, no overlap. Automatic, built-in timer. Repairs worn or torn sprocket holes without loss of a frame. Mftr: Lektra Laboratories, Inc. Price: $34.50. Available for 8mm. film at same price.

PRESTO-SPLICER

Model MT-1. Cuts and splices ¼" magnetic recording tape without scraping, cementing, use of adhesives or loss of tape material. Plastic weld is obtained. Operates on 115V, 50-60 cycles AC, with automatic line voltage compensation. Takes from 4 to 5 seconds, with 5 seconds required after splice to permit tape to cool. Mftr: Prestoseal Mftrg. Corp. Price: $65.



UNIVERSAL 8MM.

Cutting and clamping plate with locating pins. Combination cutting and scraping knife. Film cement with wooden applicator Water bottle with applicator brush. Mftr. Universal Camera Corp. Price: $1.69.



SPLICERS (8mm)

Baia M. P. Engineering Co.
Bell & Howell Co.
Compco Corp.
Craig Mfg. Co.
Eastman Kodak Co.
Fedco Products
Griswold Machine Works
Kin-O-Lux, Inc.
Lektra Labs. Inc.
Mansfield Industries
Howard B. Marks Co.
Neumade Products Corp.
Revere Camera Co.
Schoen Products Co.
Universal Camera Corp.

SPLICERS (16mm)

Baia M. P. Engineering Co
Bell & Howell Co.
Compco Corp.
Craig Mfg. Co.
Eastman Kodak Co.
Fedco Products
Griswold Machine Works
Kin-O-Lux, Inc.
Lektra Labs. Inc.
Mansfield Industries
Howard B. Marks Co.
Neumade Products Corp.
Revere Camera Co.
Schoen Products Co.

SPOOLS (Camera)

Bell & Howell Co.
Kin-O-Lux, Inc.

SERVICES LABORATORY ANIMATION

Royal Titles
Telefilm, Inc.

DUPLICATING (16mm Black and White)

Geo. W. Colburn Laboratory
Criterion Films
Fotoshop
Hollywood Film Enterprises
National Cine Laboratory
Strickland Film Co.
Telefilm, Inc.

DUPLICATING (16mm Color)

George W. Colburn Laboratory
Color Reproduction
Criterion Films
Fotoshop
Hollywood Film Enterprises
Hollywood 16 mm. Color
Hollywood 16 mm. Industries Inc.
National Cine Labs.
Telefilm, Inc.

DUPLICATING (8mm Black and White)

George W. Colburn Laboratory
Criterion Films
National Cine Laboratory

DUPLICATING (8mm Color)

George W. Colburn Laboratory
Criterion Films
Hollywood 16 mm. Industries
National Cine Laboratory

EDITING

Camera Consolidated Corp.
Camera Craft
George W. Colburn Laboratory
Eastman Kodak Company
Samuel J. Grosso
Nu-Art Films, Inc.
Stahl Editing & Titling Service
Strickland Film Company
Telefilm, Inc.
U. S. Photographic Equipment Co.

ENLARGING

George W. Colburn Laboratory
National Cine Laboratory

FILM PROTECTIVES

American Film Registry
R. D. Hanish
Peerless Film Processing Corp.
Strickland Film Co.
Vacuumate Corporation

LABORATORIES (Film & Processing)

Abee
Ansco
Arco Movie Films, Inc.
Atlantic Films
Better Films
Cinevox
Delta Photo Supply
Doan Camera
Eastman Kodak Company
Eso-S
Filmcraft
Fromader Genera
Kin-O-Lux, Inc.
MK Photo
National Bulk Film Co.
National Film Supply
Nutone Fotos
Richter's
Solar Cine Products
Superior Bulk Film Co.
Van Ness Studios
Visual Instr. Supply

RECORDING SOUND

George W. Colburn Laboratory
Strickland Film Co.
Telefilm. Inc.

REDUCTIONS

George W. Colburn Laboratory
Hollywood Film Enterprises
National Cine Laboratory

SOUND PRINTING

George W. Colburn Laboratory
Hollywood Film Enterprises
Precision Film Labs. Inc.

TITLING

Camera Craft
George W. Colburn Laboratory
Camera Consolidated Corp.
Eastman Kodak Company
Filmack Trailer Company
Samuel J. Grosso
Hollywoodland Studios
Nu-Art Films. Inc.
Royal Titles
Stahl Editing & Titling Service
U. S. Photographic Equipment Co.
Zenith Cinema Service

TABLES FOR FILM EDITING

Crest Products Co.
Howard B. Marks Co.
Neumade Products Corp.

THERMOMETERS

Albert Specialty Co.
Ansco
L. R. Biber
Eastman Kodak Co.
Pako Corp.
Testrite Instr. Co. Inc.
Weston Elec. Instr. Corp.

THERMOSTATS

Acme Lab. Equipment Co.
Oscar Fisher Co. Inc.

TIMERS (Darkroom)

Burke & James
Eastman Kodak Co.
Lux Clock Mfg. Co. Inc.

TITLER LETTERS

A to Z Movie Accessories Co.
L. R. Biber Co.
California Pattern Letter Supply Co.
Gardner Cineco Inc.
Hollywood Cine Products
H. W. Knight & Son Inc.
Mittens Display Letters
Moviecraft Co.
Prospect Products. Inc.

TITLE ILLUMINATORS

Hollywood Cine Products

TITLER ALIGNER

Bardwell & McAlister Inc.
Hollywood Cine Products

TITLERS

PM

All-purpose titler with 9"x12" title board, for 8 or 16mm. movie camera. Ground glass title board for full size letters Built-in attachments for scrolls, flip-flop superimposed effects, running titles, zooms and other novelty effects. Complet with two reflectors, adjustable copying lens, ground glass and clear glass title boards, socket and cord. Mftr: Arel, Inc. Price: $39.50, plus $3.95 tax.

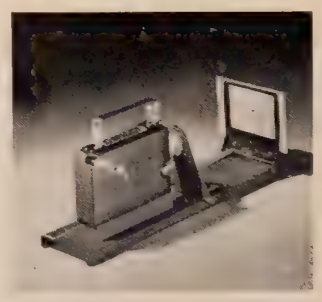


BICO

Title board and letters for b/w or color photography. Set consists of 9x12 felt covered board and contrasting double wing half-inch acetate letters which slip into grooves of board. Can be used for horizontal and vertical shooting. Available in two sets, one for b/w and one for color. Mftr: L. R. Biber Co., Inc. Price: $3.95.

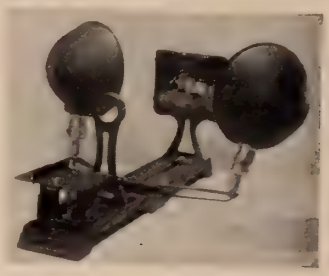
CINE-KODAK TITLER

Typed or lettered titles on cards supplied with titler. Slip lettered or typed card into easel and press camera exposure button. Includes 50 blue cards embossed with ripple finish and 50 yellow cards embossed with morocco pattern. Mftr: Eastman Kodak Co. Price: $7.50, plus tax.



MASTER TITLEER

For all 8 and 16mm. movie cameras. Consists of track, title holder, lens holder, camera base and sub base; tripod plate, 12" auxiliary lens, lens spring, area target, centering disc and colored title background. All metal parts have baked enamel finish in tobacco brown. Wt., completely assembled, about 3 lbs. Mfr: Hollywood Cine' Products. Price: $29.2 plus $2.73 excise, including all accessor



TITLES (8mm & 16mm)

Better Films
Bruce Movie Service
Camera Craft
Film Exchange
Fotosonic, Inc.
Samuel J. Grosso
Ideal Film & Supply Co. Inc.
Morningside Title Service
Movie-Ads
National Bulk Film Co.
Stahl Editing & Titling Service
Superior Bulk Film Co.
Title-Craft
Title Slides
Title Technicians

TITLING SETS

L. R. Biber Co.
California Pattern Letter Supply
Hollywood Cine Products
Mittens Display Letters
Title Slides

TRIPOD ADAPTERS

Albert Specialty Co.
American Products Co.
Arrowhead, Inc.
Baco Accessories Inc.
Burke & James Inc.
Eastman Kodak Co.
Effen Products
Fred Naubauer
Wil-Sel Products

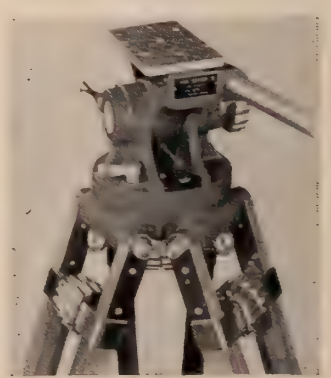
TRIPOD DOLLYS

Bardon Mfg. Co. Inc.
Britelite Distributors Inc.
Eastman Kodak Co.
Mac Van Mfg. Co.

PROFESSIONAL JUNIOR

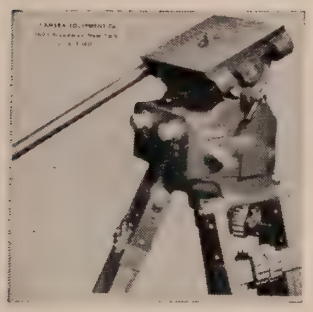
Interchangeable head with standard tripod base. Can be supplied with either Friction type Pan and Tilt Head or Geared type Pan and Tilt Head which operate with crank handles for pan or tilt. Mftr: Camera Equipment Co. Price Friction type Head with base, $150, plus $25 F.E.T.; Geared Head with base $200, plus $33.33 F.E.T.; Geared Head only, $150, plus $25 F.E.T.

TRIPOD HEADS



JUNIOR GYRO

For 16mm. cameras and for small type 35mm. motor driving cameras. Two speeds for pan and tilt. Mftr: See above. Price: $600, plus $150 F.E.T.



PANOGEAR

All gear driven head. Gives complete circle horizontally. Free-pan attachment enables user to disengage and swing head quickly horizontally and resume the gear drive. Takes all standard 8 and 16 mm. movie cameras and any still camera up to 5x7 view camera. Mftr: Panogear Industries. Price: $25.49 ,tax included.



TRIPOD HEADS

Albert Specialty Co.
American Products Co.
Arrow Metal Products
Arrowhead Inc.
Baco Accessories Co.
Bardon Mfg. Co.
Bell & Howell Co.
Bernard Products Co.
Berndt-Bach Co.
Burke & James, Inc.
Camera Equipment Co.
Camera Specialty Co. Inc.
Craig Mfg. Co.
Davidson Mfg. Co.
Eastman Kodak Co.
Effen Products
Empire Distributing Co.
Gundlach Mfg. Corp.
Mitchell Camera Corp.
Fred Neubauer
Pagliuso Engineering Co.
Panogear Industries
Quick-Set Inc.
Testrite Instrument Co. Inc.
Wil-Sel Products Co.

TRIPOD REDUCER BUSHINGS

Albert Specialty Co.
American Products Co.
Arel, Inc.
Baco Accessories Inc.
L. R. Biber Co. Inc.
Camera Specialty Co. Inc.
Effen Products
Fred Neubauer
Ruko Co.
Wil-Sel Products Co.

TRIPOD SOCKET ADAPTERS

Albert Specialty Co.
American Products Co.
Baco Accessories Co.
L. R. Biber Co.
Effen Products
Fred Neubauer

TRIPOD STABILIZERS

American Products Co.

TRIPODS

Albert Specialty Co.
American Products Co.
Ansco
Arrowhead Inc.
Arrow Metal Products Co.
Baco Accessories Co.
Bardon Mfg. Co. Inc.
Bell & Howell Co.
Berndt-Bach Co.
L. R. Biber Co. Inc.
Britelite Distributors, Inc.
Burke & James Inc.
Camera Equipment Co.
Camera Specialty Co. Inc.
Compco Corp.
Craig Mfg. Co.
Davidson Mfg. Co.
Eastman Kodak Co.
Effen Products
Gundlach Mfg. Corp.
Geo. Levine Sons Co. Inc.
J. A. Maurer Inc.
Mitchell Camera Corp.
Fred Neubauer
Otto Engineering Co.
Pagliuso Engineering Co.
Quick-Set Inc.
Ries Camera Corp.
Sun Ray Photo Co. Inc.
Testrite Instrument Co. Inc.
Victor Animatograph Corp.
Wil-Set Products Co.

TRIPODS (Table)

American Products Co.
Arrowhead Inc.
Arrow Metal Products Co.
Bardon Mfg. Co. Inc.
Berndt-Bach Inc.
L. R. Biber Co. Inc.
Britelite Distributing Co.
Camera Specialty Co.
Davidson Mfg. Co.
Eastman Kodak Co.
G. Gennert
Wil-Sel Products Co.

UNIPODS

Albert Specialty Co.
American Products Co.
L. R. Biber Co.
Wil-Sel Products Co.

VENTILATORS

Eastman Kodak Co.
Elkay Photo Products Inc.

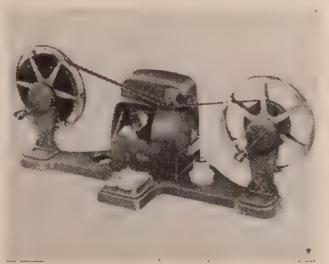
VIEWFINDERS

Arel, Inc.
Berndt-Bach Inc.
Buhl Optical Co.
Maier-Hancock Corp.
Miller Optical Co. Inc.
Regal Instrument Co. Inc.
Zoomar Corp.

VIEWERS and COMBINATIONS

BAIA MOVIE-ACTION

8 or 16mm. models. Dual purpose rewinds. Recessed rollers prevent image surface of film from touching mechanical parts. Sprocket shutter movement prevents damaging strain on film perforations and maintains each succeeding frame in correct position. Mftr: Baia Motion Picture Engineering, Inc. Price: Standard, 8 or 16mm., $42.50; DeLuxe, 8mm., $54.50; 16mm. $59.50.



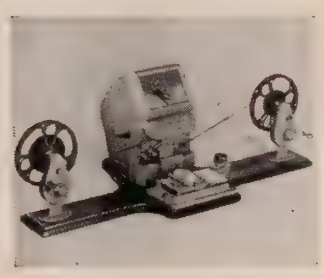
Bell & Howell Co.

CRAIG PROJECTO-EDITOR

6mm. Edits in action on 3¼"x4¼" screen with "Matched Illumination." 3 second threading, thumbscrew framing adjustment, exact selection of scenes for editing, simple splicing. Bronze crackle finish. Mounted on Hardwood base. Mftr: Craig Mftrg. Co. Price: Model E-16, $47.50; Model E-1622: Combination with Senior Splicer and Senior rewinds, $69.50; Model E-1623: Combination with Senior Splicer and Master Rewinds, $71.50.

CRAIG PROJECTO-EDITOR

8mm. Operating features and editing advantages of 16mm. model: full 3¼"x 4¼" viewing screen with "Matched Illumination," simplified control and framing adjustments, identical design and bronze crackle finish. Mftr: see above. Price: Model E-8, $47.50; Model E-811, Combination with Junior Splicer and Rewinds, $57.50; Model E-821, Combination with Senior Splicer and Junior Rewinds, $65; Model E-822, Combination with Senior Splicer and rewinds, $69.50.



CRAIG SENIOR

For 8 and 16mm. films of home movie makers who have limited editing requirements. Craig Senior Splicer, Craig Senior geared Rewinds. Adjustable brake to control rewind speed and tension. Mounted on hardwood base, complete with Craig Safety Film Cement. Mftr: see above. Price: Model CO-22, $25.50.

CRAIG JUNIOR

For 8mm. rewind and film repairing requirements. Junior Rewinds hold 8mm. reels up to 400'. Junior Splicer. Combination, including bottle of Craig Safety Film Cement and water container, is mounted on varnished wood base with rubber cushions. Mftr: see above. Price: Model CO-11, $10.50.

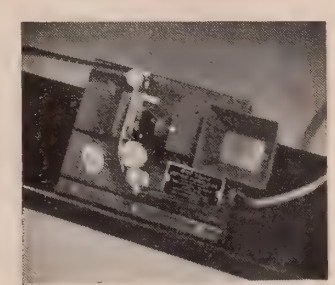
CREST VIEWER AND SPLICER

Ball-bearing focusing mount, on and off switch, cast aluminum construction. Uses external scraper. Complete with cord, lamp, and bottles. Two models: 8 and 16mm. Mftr: Howard B. Marks Co. Price: $12.95.



CINE-KODAK EDITING VIEWER

Projects pictures on built-in screen. Pressing lever notches border of frame being viewed to identify scenes to be cut, where titles or other scenes are to be inserted, or framed to be enlarged. In two models: 8mm. and 16mm. and can be attached to any horizontal rewind. Mftr: Eastman Kodak Co. Price: $27.50.



CINE-KODAK EDITING KIT

Includes Rewind, Editing Viewer, Senior Splicer, Editor Bracket, work tray and storage space for reels in carrying case 20" wide. Two styles: 8 and 16mm. Mftr: Eastman Kodak Co. Price: $85.



FRANKLIN PRESIDENT

Dual editor for 8 or 16mm. film with optional purchase of optical mechanism. Special cooling system. Notching device. 75 watt projection lamp. Framing device. Ground glass screen area, 3⅜"x2⅜". Prism type. Front surfaced mirrors. Reflector provided. Complete editor includes 2 Franklin Super Rewinds and Franklin Super Deluxe Splicer. Entire unit collapsible for storage. Case available. Mftr:



Franklin Photographic Industries, Inc. Price: Complete for 16mm., $88.88.

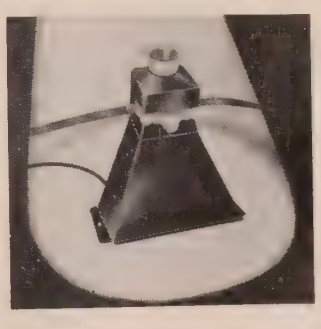
FRANKLIN SUPER

Prism type. Positive threading. Ground glass screen 3¼"x2¼". Finished in (baked) brown wrinkle. Complete editor includes Viewer, 2 Franklin Super Rewinds and Franklin Standard Splicer mounted on board. Mftr: see above. Price: $44.50.



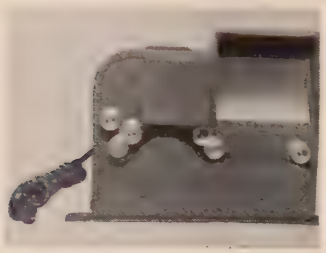
MARKS MOVIE VIEWER

For 8 or 16mm. films. Uses standard 10 watt frosted lamp and can be mounted on Rewind board. Height 7 in.; width, 5 in.; depth, 2½ in. Complete with lamp and 6 ft. cord. Mftr: Howard B. Marks Co. Price: $5.95.



KAYDEE MOVIE-ACTION EDITOR

For 8 and 16mm. films. Automatically in frame. Viewing screen 3"x4". Permits action viewing of movie film. Simplified threading, ventilated. Mftr: U. S. Photographic Equipment Corp. Price: $19.95, less lamp



WINDBACKS

Custom Built Camera Accessories Co.

NAMES AND ADDRESSES OF MANUFACTURERS

A

Abee,
503 5th Ave.
New York 17, N. Y.

Aberlard Educational Films, Inc.
1440 Broadway
New York 18, N. Y.

Ace Photo Lab.
318 W. Washington
Chicago, Ill.

Acme Laboratory Equipment Co.
506 W. 124th St.,
New York, N. Y.

Acme-Lite Mfg. Co.
401 N. Wood St.,
Chicago 22, Ill.

Acra Instruments
6539 Santa Monica Blvd.,
Hollywood 38, Calif.

Acus Pictures Corp.
165 W. 46th St.,
New York, N. Y.

Admatic Projector Co.
318 W. Randolph St.,
Chicago, Ill.

Albert Specialty Co.,
231 S. Green St.,
Chicago 7, Ill.

Alburger Research Products Co.,
1654 Rodney Dr.,
Los Angeles 27, Calif.

Alden Mfg. Lab.,
Box 55,
Downers Grove, Ill.

Aldine Paper Co. Inc.,
535 5th Ave.,
New York 17, N. Y.

Allied Paper Products Co.,
165 W. 26th St.,
New York 1, N. Y.

Alsop Engineering Corp.,
49 Leavenworth St.,
Milldale, Conn.

American Camera & Photo Supply Co.,
66 E. Randolph St.,
Chicago 1, Ill.

American Photographic Instrument Co.,
241 W. 27th St.,
New York 1, N. Y.

American Products Co.,
2287 Hollers Ave.,
New York 66, N. Y.

American Registry
28 E. Jackson Blvd.,
Chicago, Ill.

American Speedlight Corp.,
421 E. 54th St.,
New York 22, N. Y.

American Window Shade Mfg. Co.,
320 Rockaway Ave.,
Brooklyn 33, N. Y.

Amerline Inc.,
1753 N. Honore St.,
Chicago 22, Ill.

Amplifier Corp. of America,
398 Broadway,
New York 13, N. Y.

Ampro Corporation,
2835 N. Western Ave.,
Chicago 18, Ill.

Ansco,
Binghamton, N. Y.

Apex Case Inc.,
253 Court St.,
Brooklyn 2, N. Y.

Apex Video Co.,
7456 Melrose Ave.,
Hollywood 46, Calif.

Apollo Metal Works,
66th Pl. & S. Oak Park Ave.,
Chicago 38, Ill.

Arcap Mfg. Co.,
1122 Eastern Pkwy.,
Brooklyn, N. Y.

Archinal Adam Corp.,
10 W. 33rd St.,
New York 1, N. Y.

Arco Movie Films Inc.,
8616 4th Ave.,
Brooklyn, N. Y.

Arel, Inc.,
4916 Shaw,
St. Louis 10, Mo.

Argus Inc.,
Ann Arbor, Mich.

Argus Mfg. Co.,
1134 N. Kilbourn Ave.,
Chicago 51, Ill.

Arrowhead Inc.,
360 S. Navajo St.,
Denver 9, Colo.

Arrow Metal Products,
108 N. Jefferson St.,
Chicago 6, Ill.

Artisan Guild,
1903 University Center
Cleveland 6, Ohio

Ashcroft Automatic Control Co.,
1415 W. Howard St.,
Chicago, Ill.

Associated Photo Products Inc.,
20 E. 42nd St.,
New York 17, N. Y.

Astor Pictures Corp.,
130 W. 46th St.,
New York 19, N. Y.

Atkinson Laboratory,
7273 Santa Monica Blvd.,
Los Angeles 46, Calif.
Atlantic Films,
28 N. 4th St.,
Reading, Pa.

A to Z Movie Access. Co.
175 5th Ave.,
New York 10, N. Y.

Aurora Industries Inc.,
2251 S. Michigan Ave.,
Chicago 16, Ill.

Avery Adhesive Label Corp.,
2251 S. Michigan Ave.,
Chicago 16, Ill.

B

Bachmeier & Co. Inc.,
438 W. 37th St.,
New York 18, N. Y.

Baco Accessories Co.,
5338 Hollywood Blvd.,
Hollywood 27, Calif.

Baia M. P. Eng. Co.,
166 Victor Ave.,
Detroit 3, Mich.

Bailey Films,
2044 N. Berendo,
Los Angeles 28, Calif.

Bardon Mfg. Co. Inc.,
718 Atlantic Ave.,
Brooklyn 17, N. Y.

Bardwell & McAlister Inc.,
P. O. Box 1310,
Hollywood 28, Calif.

Barnett & Jaffe,
633 Arch St.,
Philadelphia 6, Pa.

Bausch & Lomb Optical Co.,
635 St. Paul St.,
Rochester 2, N. Y.

Bell & Howell Co.,
7160 McCormick Rd.,
Chicago 45, Ill.

A. L. Bensen & Co.,
100 Innis St.,
Staten Island 2, N. Y.

Bernard Products Co.,
328 W. Ohio,
Chicago 10, Ill.

Berndt-Bach Inc.,
7377 Beverly Blvd.,
Los Angeles 26, Calif.

Best Movie of the Month Club,
2424 Entrance Dr.,
Hollywood 27, Calif.

Better Films,
742 New Lots Ave.,
Brooklyn 7, N. Y.

L. R. Biber Co. Inc.,
102 Warren St.,
New York 7, N. Y.

S. Blickman Inc.,
27 Gregory Ave.,
Weehawken, N. J.

Blossom Mfg. Co., Inc.,
915 Broadway,
New York 10, N. Y.

Bolsey Corp. of America
118 E. 25th St.,
New York 10, N. Y.

Brandon Films, Inc.,
1700 Broadway,
New York, N. Y.

O. S. Braunstein,
206 S. Hutchison St.,
Philadelphia, Pa.

Brilliant Industries Inc.,
54 Franklin St.,
New York 13, N. Y.

Briskin Camera Co.,
2103 Colorado Ave.,
Santa Monica, Calif.

British Information Services,
30 Rockefeller Plaza,
New York, N. Y.

Burleigh Brooks Co.,
10 W. 46th St.,
New York 19, N. Y.

Brown Coating & Equip. Co.,
200 Penna Ave.,
Wellston, O.

Brownie Mfg. Co.,
195 William St.,
New York 7, N. Y.

Bruce Movie Serv.,
2706 Virginia Ave.,
Louisville 11, Ky.

Brumberger Co. Inc.,
34 34th St.,
Brooklyn, N. Y.

Brush Development Co.,
3405 Perkins Ave.,
Cleveland, Ohio

Buhl Optical Co.,
1009 Beech Ave.,
Pittsburgh 12, Pa.

Burke & James Inc.,
321 S. Wabash Ave.,
Chicago 4, Ill.

Burkhardt Co.,
549 W. Larned St.,
Detroit 26, Mich.

C

Calhoun Co.,
101 Marietta St. N.W.,
Atlanta 3, Ga.

California Pattern Letter Supply,
4823½ Oakwood Ave.,
Hollywood 4, Calif.

Caltron Products Co.,
1406 S. Hobart Blvd.,
Los Angeles 6, Calif.

Camera Consolidated Corp.,
310 2nd Ave. W.,
Seattle 99, Wash.

Camera Craft Inc.,
1302 McGee St.,
Kansas City 6, Mo.

Camera Equipment Co.,
1600 Broadway,
New York 19, N. Y.

Camera Optics Mfg. Corp.,
101 W. 47th St.,
New York 19, N. Y.

Camera Services Inc.,
51 Barclay St.,
New York 7, N. Y.

Camera Specialty Co. Inc.,
50 W. 29th St.,
New York, N. Y.
Ray Campbell & Co.,
1822 Hyperion Ave.,
Los Angeles 27, Calif.

Canvas Products Corp.,
19 E. McWilliams St.,
Fond du Lac, Wisc.

Capitol Stage Lighting Co. Inc.,
527 W. 45th St.,
New York, N. Y.

Castle Films,
445 Park Ave.,
New York, N. Y.

Celluloid College,
63 So. 4th Ave.,
Mt. Vernon, N. Y.

Century Precision Specialties,
11960 Wilshire Blvd.,
Los Angeles, Calif.

Chemipure Labs.,
170-06 Hillside Ave.,
Jamaica 3, L. Is., N. Y.

Chemoptics Inc.,
49 W. 19th St.,
New York 3, N. Y.

Chess-United Co. Inc.,
95 Madison Ave.,
New York 16, N. Y.

Chicago Camera Co.,
2324 S. Michigan Ave.,
Chicago, Ill.

China Film Enterprises of America,
132 W. 43rd St.,
New York 18, N. Y.

Church-Craft Pictures Inc.,
3312 Lindell Blvd.,
St. Louis 3, Mo.

Ciner Chemical Refining Co.,
247 Green St.,
Brooklyn 22, N. Y.

Cine Script,
1258 S. Gramercy Pl.,
Los Angeles 6, Calif.
Cine Vox
P. O. Box 8333, W. Adams Sta.,
Los Angeles 16, Calif.

Cinklox Camera Co.,
1113 York St.,
Cincinnati 14, Ohio

Geo. W. Colburn Lab.,
164 N. Wacker Dr.,
Chicago 6, Ill.

Color Appliance Mfg. Co.,
5009 13th Ave. S.,
Minneapolis 7, Minn.

Colrod Mfg. Co.,
4503 Dodds Ave.,
Chattanooga 7, Tenn.

Comedy House Inc.,
130 W. 46th St.,
New York 19, N. Y.

Commonwealth Pictures Corp.,
727 7th Ave.,
New York 19, N. Y.

Compco Corp.,
2251 W. St. Paul Ave.,
Chicago 47, Ill.

Conn. Telephone & Elec. Div.,
70 Britannia St.,
Meriden, Conn.

Continental Products Corp.,
1103 Truman Rd.,
Kansas City 6, Mo.

Courneya Productions,
1566 N. Gordon,
Hollywood 28, Calif.

Craftint Mfg. Co.,
1615 Collamer Ave.,
Cleveland 10, Ohio

Craig Mfg. Co.,
1823 S. Hope St.,
Los Angeles, Calif.

Crest Products Co.,
56 Court St.,
Brooklyn 2, N. Y.

Criterion Films,
1600 Chancellor St.,
Philadelphia 3, Pa.

Crown Lens Co.,
P. O. Box 536,
Peoria, Ill.

Geo. K. Culbertson Co.,
5133 Juanita Ave.,
Minneapolis 10, Minn.

Curio Photo,
1187 Jerome Ave.,
New York 52, N. Y.

Curtis Labs. Inc.,
2718 Griffith Park Blvd.,
Los Angeles 27, Calif.

Custom-Built Camera Access. Co.,
5710 Cedar Springs,
Dallas 9, Texas

D

Da-Lite Screen Co. Inc.,
2711 N. Pulaski Rd.,
Chicago 39, Ill.

D'Anbe Co.,
7701 Santa Monica Blvd.,
Los Angeles 46, Calif.

Davidson Mfg. Co.,
5146 Alhambra Ave.,
Los Angeles 32, Calif.

David Specialty Co.,
66 E. Randolph St.,
Chicago 1, Ill.

Daylight Film Printer Sales Corp.,
251 W. 40th St.,
New York, N. Y.

DeJur Amsco Corp.,
45-01 Northern Blvd.,
Long Island City 1, N. Y.

Delta Photo Supply Co.,
690 3rd Ave.,
New York 17, N. Y.

DeMornay Budd Inc.,
475 Grand Concourse,
New York 61, N. Y.

DeVry Corp.,
1111 Armitage Ave.,
Chicago 14, Ill.

DeYoung Bros.,
1721 Mettler St.,
Los Angeles 3, Calif.

Diamant Mfg. Corp.,
41 W. 24th St.,
New York 10, N. Y.

Diebold, Inc.,
Canton 2, Ohio

Director Inc.,
2 W. 46th St.,
New York, N. Y.

Display Lighting Inc.,
417 E. 61st St.,
New York 61, N. Y.

Doan Camera
18099 Hamburg,
Detroit 5, Mich.

Dudley Pictures Corp.,
9908 Santa Monica Blvd.,
Beverly Hills, Calif.

DuPont Inc.,
Wilmington 98, Dela.

Durable Fibre Sample Case Co.,
207 Wooster St.,
New York 12, N. Y.

Durr Products,
Benton Harbor, Mich.

Dyacol Products Lab.,
P. O. Box 192,
San Francisco, Calif.

Dynacolor,
1310 Crittenden Rd.,
Rochester, N. Y.

E

Eagle Photo Supply Co.,
57 E. 9th St.,
New York 3, N. Y.

Eastin Pictures Co.,
707 Putnam Bldg.,
Davenport, Iowa

Eastman Kodak Co.,
343 State St.,
Rochester, N. Y.

Ebe Mfg. Co.,
818 Swede St.,
Norristown, Pa.

Ednalite Optical Co. Inc.,
95 Madison Ave.,
New York 16, N. Y.

Edwal Labs. Inc.,
732 Federal St.,
Chicago 5, Ill.

Effen Products,
447 Bergen St.,
Brooklyn 17, N. Y.

Eicar Inc.,
1501 W. Congress St.,
Chicago, Ill.

Eimer & Amend,
635 Greenwich St.,
New York, N. Y.

Elgeet Optical Co.,
65 Atlantic Ave.,
Rochester 7, N. Y.

Elgin Leather Goods & Camera Corp.,
89 Walker St.,
New York, N. Y.

Elkay Photo Products Inc.,
287 Washington St.,
Newark 2, N. J.

Emmet Corp.,
2837 W. Pico Blvd.,
Los Angeles 6, Calif.

Empire Distribution Co.,
2888 Sutherland Ave.,
Indianapolis 5, Ind.

Empire M. P. Screen Co.,
2287 E. 15th St.,
Brooklyn 29, N. Y.

Encyclopaedia Britannica Films, Inc.,
1150 Wilmette Ave.,
Wilmette, Ill.

Engineered Products Co.,
2307 Colerain Ave.,
Cincinnati 14, Ohio

Enteco Industries,
610 Kosciusko St.,
Brooklyn 21, N. Y.

Erpen, Beek & Segessman,
417 N. State St.,
Chicago, Ill.

Eso-S Inc.,
47th & Holly,
Kansas City, Mo.

Ever Ready Label Corp.,
137 E. 25th St.,
New York 10, N. Y.

Excel Movie Products,
1321 S. Michigan Ave.,
Chicago, Ill.

F

Max Factor & Co.,
1666 N. Highland Ave.,
Hollywood, Calif.

Falbrook Photo Supply Corp.
1207 McDonald Ave.,
Brooklyn 30, N. Y.

Fedco Products,
37 Murray St.,
New York 7, N. Y.

Federal Mfg. & Eng. Corp.,
211 Steuben St.,
Brooklyn 5, N. Y.

Felix Distributing Co.,
542 S. Dearborn St.,
Chicago 5, Ill.

Fiberbilt Case Co.,
40 W. 17th St.,
New York, N. Y.

Fideltone Inc.,
801 Howard St.,
Niles, Mich.

Filmack Labs.,
1327 S. Wabash Ave.,
Chicago 5, Ill.

Filmcraft,
47th & Holly,
Kansas City 2, Mo.

Film Exchange,
154 Nassau St.,
New York 7, N. Y.

Film Highlights Inc.,
330 W. 42nd St.,
New York 18, N. Y.

Fischer Photo Products,
29 S. 4th Ave.,
Mt. Vernon, N. Y.

Fisher Mfg. Co.,
525 Merchants Rd.,
Rochester 9, N. Y.

Fish-Schurman Corp.,
230 E. 45th St.,
New York 17, N. Y.

Forway Corp.,
245 W. 55th St.,
New York 19, N. Y.

Fotoshop,
18 E. 42nd St.,
New York, N. Y.

Fotosonic Inc.,
132 W. 42nd St.,
New York 52, N. Y.

FR Corp.,
951 Brook Ave.,
New York 56, N. Y.

Franklin Photographic Industries Inc.,
223 W. Erie St.,
Chicago 10, Ill.

Fred Frankel & Sons,
28 W. 38th St.,
New York 18, N. Y.

Fromader Genera Co.,
Davenport, Iowa

G

J. L. Galef & Son Inc.,
85 Chambers St.,
New York, N. Y.

Gallinger Bros. Inc.,
1829 Flatbush Ave.,
Brooklyn 10, N. Y.

Gardner Cineco Inc.,
P. O. Box 666,
Los Angeles 53, Calif.

H. Gartenberg & Co. Inc.,
412 W. Pershing Rd.,
Chicago 9, Ill.

Gateway Productions Inc.,
40 Fremont,
San Francisco 5, Calif.

General Camera Co.,
2308 Devon Ave.,
Chicago, Ill.

General Electric Co. (Meters),
1 River Rd.,
Schenectady 5, N. Y.

General Electric Co. (Lamps),
Nela Park,
Cleveland 12, Ohio

General Photo Supply Co.,
136 Charles St.,
Boston 14, Mass.

General Scientific Corp.,
4829 S. Kedzie Ave.,
Chicago, Ill.

G. Gennert Inc.,
1199 Broadway,
New York, N. Y.

Germain Photo Specialties,
225 Broadway,
New York, N. Y.

Gevaert Co. of America,
182 Cole Ave.,
Williamstown, Mass.

G-M Labs. Inc.,
4300 N. Knox Ave.,
Chicago 41, Ill.

C. P. Goerz American Optical Co.,
317 E. 34th St.,
New York 16, N. Y.

Goetz & Ruschmann
97 Newark Way,
Maplewood, N. J.

Golde Mfg. Co.,
1220 W. Madison Zt.,
Chicago 7, Ill.

Golden "B" Mfg. Co. Inc.,
11300 St. Clair Ave.,
Cleveland 8, Ohio

Grant Photo Products Inc.,
401 4th Ave.,
New York 16, N. Y.

Graphic Economy Developer Co.,
1624 S. Trumbull Ave.,
Chicago 23, Ill.

Griswold Machine Works,
412 Main St.,
Fort Jefferson, N. Y.

Grosso E. Z. Titles,
173 Norman Rd.,
Newark 6, N. J.

Grover Photo Products,
2753 El Roble Dr.,
Los Angeles 41, Calif.

Gundlach Mfg. Corp.,
Fairport, N. Y.

H

H C E Co. Inc.,
1380 Bush St.,
San Francisco 23, Calif.

Hack Productions,
535 N. Laurel Ave.,
Hollywood 36, Calif.

Hall-Barkan Instruments Inc.,
55 Columbus Ave.,
Tuckahoe 7, N. Y.

Hallen Corp.,
3503 W. Olive Ave.,
Burbank, Calif.

Hampden Sales Assn.,
251 5th Ave.,
New York, N. Y.

Harrison & Harrison,
6363 Santa Monica Blvd.,
Hollywood 38, Calif.

Arthur H. Hart,
2125 32nd Ave.,
San Francisco, Calif.

Hawley-Lord, Inc.,
61 W. 56th St.,
New York 19, N. Y.

Higgins Ink Co. Inc.,
271 9th St.,
Brooklyn 15, N. Y.

Hinson Mfg. Co.,
Box 480,
Waterloo, Iowa

Hoffberg Productions Inc.,
620 9th Ave.,
New York 18, N. Y.

Hollywood Cinema Co.,
151 W. 19th St.,
New York 11, N. Y.

Hollywood Cine Products,
P. O. Box 22, Lakeland Village,
Elsinore, Calif.

Hollywood **16** mm. Color,
3515 Sunset Blvd.,
Hollywood, Calif.

Hollywood Film Enterprises Inc.,
6060 Sunset Blvd.,
Hollywood 28, Calif.

Hollywoodland Studio,
9320 California Ave.,
South Gate, Calif.

Hollywood **16** mm. Industries Inc.
6060 Sunset Blvd.,
Hollywood 28, Calif.

Holmes Projector Co.,
1815 N. Orchard St.,
Chicago 14, Ill.

Houston Corp.,
11801 W. Olympic Blvd.,
W. Los Angeles 25, Calif.

Philip A. Hunt Co.,
253 Rossel St.,
Brooklyn 22, N. Y.

Hydro-Tex Corp.,
564 W. Adams St.,
Chicago 6, Ill.

I

Ideal Film & Supply Co. Inc.,
630 9th Ave.,
New York 19, N. Y.

Imagineering Assoc. Inc.,
1030 N. McCadden Pl.,
Hollywood 28, Calif.

Imperial Case Co.,
115 Christopher St.,
New York 14, N. Y.

Indiana Steel Products Co.,
6 N. Michigan Ave.,
Chicago, Ill.

Industrial Timer Corp.,
115 Edison Pl.,
Newark 5, N. J.

Ingraham Research Labs.,
66 Storm St.,
Stroudsburg, Pa.

Instruments International Inc.
231 DuPont Circle Bldg.,
Washington 6, D. C.

International 16mm Corp.,
165 W. 46th St.,
New York 19, N. Y.

Inventions Inc.,
542 S. Dearborn St.,
Chicago 5, Ill.

J

Jamieson Products Co.,
219 Ave. F,
Redondo Beach 2, Calif.

Jen Products Co.,
419 W. 43rd St.,
New York 18, N. Y.

K

Keystone Mfg. Co.,
151 Hallet St.,
Boston, Mass.

Kierulff & Co.,
820 W. Olympic Blvd.,
Los Angeles 15, Calif.

Kimac Co.,
Old Greenwich, Conn.

King Cole's Sound Serv. Inc.,
340 3rd Ave.,
New York, N. Y.

Kin-O-Lux, Inc.,
105 W. 40th St.,
New York, N. Y.

H. W. Knight & Son Inc.,
24 Lane St.,
Seneca Falls, N. Y.

L

Labcote,
P. O. Box 5160,
Washington 19, D. C.

La Croix Optical Co.,
5866 N. Broadway,
Chicago 40, Ill.

Lear Inc.,
11916 W. Pico Blvd.,
Los Angeles 34, Calif.

Leedal Stainless Steel Products Inc.,
2707 S. Wells St.,
Chicago 16, Ill.

Louis Lefkowitz & Bro.,
New Brunswick, N. J.

E. Leitz Inc.,
304 Hudson St.,
New York, 13, N. Y.

Lektra Labs, Inc.,
30 E. 10 tSt.
New York, N. Y.

Leland Optical Co. Inc.,
49 W. 19th St.,
New York, N. Y.

George Levine & Sons Co. Inc.,
44 BromfieldSt.,
Boston, Mass.

Library Films, Inc.,
25 W. 45th St.,
New York 19, N. Y.

Lighting Photo Products,
11 Hillcrest Ave.,
Larchmont, N. Y.

Lishing Products,
6241 Southwood Ave.,
St. Louis 5, Mo.

Lockrey Co.,
21-02 122nd St.,
College Point, N. Y.

Lumex, Inc.,
112-06 101st Ave.,
Richmond Hill 19, N. Y.

Andrew E. Lutz,
P. O. Box 5,
Syracuse 6, N. Y.

Lux Clock Mfg. Co. Inc.,
95 Johnson St.,
Waterbury 91, Conn.

M

MacCollister & Campbell
342 Balboa St.,
San Francisco, Calif.

Maco Mfg. Co.,
287 E. 135th St.,
New York 54, N. Y.

MacVan Mfg. Co.,
3111 Hancock St.,
San Diego 10, Calif.

Magnecord, Inc.
360 N. Michigan Ave.,
Chicago 1, Ill.

Magnetic Recorders,
7120 Melrose Ave.,
Los Angeles 46, Calif.

Maier-Hancock Corp.,
12270 Montague St.,
Pacoima, Calif.

Mallinckrodt Chemical Works,
3600 N. 2nd St.,
St. Louis 7, Mo.

Mansfield Industries,
1227 W. Loyola St.,
Chicago, Ill.

March of Time Forum,
369 Lexington Ave.,
New York 17, N. Y.

Howard B. Marks,
210 Loeb Arcade,
Minneapolis 2, Minn.

Marks & Fuller Inc.,
70 Scio St.,
Rochester 4, N. Y.

Paul S. Martin,
235 Commonwealth Ave.,
Boston 16, Mass.

J. A. Maurer Inc.,
37-01 31st St.,
Long Island City 1, N. Y.

McGraw-Hill Book Co.,
Text-Film Dept.,
330 W. 42nd St.,
New York 18, N. Y.

Melrose Mfg. Corp.,
115 University Pl.,
New York 3, N. Y.

Memorial Square Photo Co.,
2236 Main St.,
Springfield, Mass.

Merck & Co.,
Rahway, N. J.

Merix Chemical Co.,
1021 E. 55th St.,
Chicago 15, Ill.

Hugo Meyer & Co., Inc.,
39 W. 60th St.,
New York 23, N. Y.

Micro Record Corp.,
20 E. 181st St.,
New York 53, N. Y.

Miles Engineering,
Box 5872,
Kansas City 2, Mo.

Miles Reproducer Co. Inc.,
812 Broadway,
New York 3, N. Y.

Miller Optical Co. Inc.,
134 W. 32nd St.,
New York 1, N. Y.

Mills Photographic Eng. Lab.,
1857 N. Westrn Ave.,
Los Angeles 37, Calif.

Miners Inc.
12 E. 24th. St.,
New York, N.Y.

Minnesota Mining & Mfg. Co.,
900 Fauquier Ave.,
St. Paul 6, Minn.

Mitchell Camera Corp.,
666 W. Harvard St.,
Glendale 4, Calif.

Mitten's Display Letters,
345 5th St.,
Redlands, Calif.

MK Photo,
451 Continental,
Detroit 14, Mich.

Mole-Richardson Co.,
937 N. Sycamore Ave.,
Hollywood 38, Calif.

Mon-Blanc Chemical Co.,
1015 Crescent Ave.,
Fort Wayne 3, Ind.

Morningside Title Serv.,
Box 526,
Minneapolis, Minn.

Morse Instrument Co.,
21 Clinton St.,
Hudson, Ohio

Morton Co.,
86 S. 6th St.,
Minneapolis 2, Minn.

Mounties Inc.,
251 Causeway St.,
Boston, Mass.

Moviecraft Co.,
1799 E. 177th St.,
New York 60, N. Y.

Movie Ads,
120 W. 105th St.,
New York 25, N. Y.

Movie-Mite Corp.,
1105 E. 15th St.,
Kansas City 6, Mo.

Movie Vox Co.,
1113 Pleasanton Rd.,
San Antonio 4, Tex.

Peter H. Mueller & Sons,
3708 N. Kedzie Ave.,
Chicago 18, Ill.

Martin Murray Productions Inc.
5746 Sunset Blvd.,
Hollywood 28, Calif.

Mycro Camera Co. Inc.,
527 5th Ave.,
New York, N. Y.

N

Natco,
4401 W. North Ave.,
Chicago, Ill.

National Bulk Film Co.,
4350 Lankershim Blvd.,
North Hollywood, Calif.

National Chemical Co.,
1516 Industrial St.,
Los Angeles 21, Calif.

National Cine Equipment Co.,
24 W. 22nd St.,
New York 10, N. Y.

National Cine Lab.,
Box 4425,
Washington 17, D. C.

National Film Supply,
Toledo 9, Ohio

National Instrument Corp.,
2332 Bellarie Blvd.,
Houston 5, Tex.

Nega-File Co.,
Box 501,
Easton, Penna.

Fred Neubauer,
79 Woodruff Ave.,
Brooklyn 26, N. Y.

Neumade Products Corp.,
427 W. 42nd St.,
New York 18, N. Y.

North American Electric Lamp Co.,
1014 Tyler St.,
St. Louis 6, Mo.

Nu-Art Films, Inc.,
145 W. 45th St.,
New York 19, N. Y.

Nutone Fotos,
Box 228,
Pottstown, Pa.

O

Official Films, Inc.,
25 W. 45th St.,
New York 19, N. Y.

Otto K. Olesen Co.,
1534 Cahuenga Blvd.,
Hollywood 28, Calif.

Oliver Engineering Co. Inc.,
6537 Santa Monica Blvd.,
Hollywood 38, Calif.

Optex Corp.,
545 5th Ave.,
New York 17, N. Y.

Optical Coating Lab.,
2807 M St.,
Washington 19, N. Y.

Otto Engineering Co.,
1159 E. Hyde Park Blvd.,
Inglewood, Calif.

John Ott Pictures
730 Elm St.,
Winnetka, Ill.

Miller Outcalt Co.,
1050 N. Lillian Way,
Hollywood 38, Calif.

P

Pacific Photo Products,
3422 W. Olympic Blvd.,
Los Angeles 6, Calif.

Pacific Universal Products Corp.,
168 Vista Ave..
Pasadena 8, Calif.

Pagliuso Engineering Co.,
113 W. Harvard St.,
Glendale 4, Calif.

Paillard Products Inc.,
265 Madison Ave.,
New York, N. Y.

Pako Corp.,
1010 Lyndale Ave., N.,
Minneapolis 11, Minn.

Panogear Industries Ltd.,
4121 Beverly Blvd.,
Los Angeles 4, Calif.

Pausin Mfg. Co. Inc.,
727 Frelinghuysen Ave.,

Newark 5, N. J.

Peco Products Ltd.,
118 MacDonald Ave.,
Winnipeg, Man., Canada

Peerless Film Processing Corp.,
165 W. 46th St.,
New York 19, N. Y.

Pelco Industries,
629 2nd Ave.,
New York 16, N. Y.

Pentron Corp.,
Chicago 10, Ill.

Perfection Sample Case Co.,
322 W. Van Buren St.,
Chicago, Ill.

J. B. Perrin Co. Inc.,
8510 Warner Dr.,
Culver City, Calif.

Petra Mfg. Co.,
1335 N. Wells St.,
Chicago 10, Ill.

Petrick Bros. Inc.,
1938 N. Springfield Ave.,
Chicago 47, Ill.

Petrov Photographic Technical Serv.,
930 F St., N. W.,
Washington 4, D. C.

Photo Research Corp.,
127 W. Alameda St.,
Burbank, Calif.

Photovolt Corp.,
95 Madison Ave.,
New York 16, N. Y.

Pictorial Films, Inc.,
625 Madison Ave.,
New York 22, N. Y.

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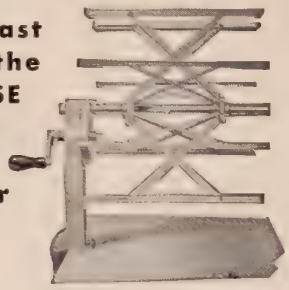
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St. Louis PSA Convention

The Photographic Society of America will bring a large group of photographers and an impressive collection of great home movies and still photographs to the convention at the Jefferson Hotel, October 19, 20, 21 and 22.

Visitors will have a chance to shoot the colorful Mississippi waterfront, the plaza area where many prize-winning pictorial photographs already have been taken, the famous Forest Park Zoo and Shaw's Garden, and the nearby Ozark foothills. Plans are in process for trips which may be made on Sunday, October 23, for those who wish to stay over.

"The Monarch Butterfly", a 16mm color movie, will be presented by Leon F. Urbain, a Chicago architect. The film is in color with music and Mr. Urbain to provide his own commentary. It covers the life cycle of the migratory monarch from its arrival in the Chicago area to the emergence of the new butterfly from the Chrysalis.

The 16mm film, "Prairie Wings," by Edgar M. Queeny, is in slow motion. "The pictures of the ducks taking off, some of them in a straight vertical line, and those of the birds in flights, with their legs retracted, are unbelievably clear. Even if you're a veteran duck hunter, you will see things you've never seen before," said a columnist.

"It's not until you stop and realize that these pictures could not have been

taken at close range (the birds would have been scared away) and that the events and activities portrayed could not be planned in advance do you realize what a painstaking operation this was." Mr. Queeny is chairman of the board of Monsanto Chemical Co. of St. Louis.

Harry Shigeta, of Shigeta-Wright Studios, Chicago, will show his film, "Passion Play."

"Flower Ballad," a time-lapse masterpiece will be shown by John Ott, Jr. "Capitol Cities of the New World" will be presented by Mr. DeMoya, of Puerto Rico.

The jury of selection in the motion picture section is Gordon Bader, S. James Bialson and Martin B. Manovill.

"Globe Trotter" Films Open Series

Travel films by famed cinematographers such as Arthur O'Connor, Clifford Kamen, and Commander Irving Johnson, captain of the brigantine Yankee, are among those listed for showing by the World Geographic Society, Los Angeles 48, Calif. To the amateur, these offer not only an exciting view of mysterious places, but also important insight on how professionals make travel films, and the means they use to get their pictures.

Australia will be the first subject in the Globe Trotter Series when Arthur H. O'Connor screens his color film at Wilshire Ebell Theater October 25, 27 and 28.

The film has spectacular sequences of the Great Barrier Reef, with its strange marine creatures. A shot of the shy, beautiful Lyre Bird, which lives deep in the "brush," is said to be the only motion picture of this incomparable bird.

Italy—from the toe of the boot to the towering Alps is the coverage of ace cameraman Clifford J. Kamen in his color film November 8, 9 and 10.

Why the West Indies attract so many tourists will be seen in Curtis Nagel's "Caribbean" the color film he screens for the Globe Trotter Series January 17, 19 and 20.

Commander Irving Johnson, captain of the famous Brigantine Yankee, has rare shots in the film record of his 1947-48 voyage to the South Pacific and on around the world. One of the features in Johnson's superb film of sailing the globe under a cloud of canvas is the beautiful, remote atoll of A he, in French Oceania. After a feast, the chief brought out his biggest pearl. Then the party went to the lagoon where remarkable underwater scenes were made. Flying into the interior of New Guinea, the Johnson party filmed natives living practically in the Stone Age, shut in by towering mountains which have protected them for unknown ages.



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Cine Club News

8mm Film Becomes Big Time

BY DAVID RAGAN

CURRENTLY MAKING the rounds of schools, churches, and clubs in the state of Indiana is a prize-winning, 40-minute movie called "Raggedy Man." It was produced from the famed poem by James Whitcomb Riley, the Hoosier poet, and its mission is one of which Riley would highly approve—it is earning a mountain of money for the Riley Memorial Children's Hospital in Indianapolis.

"We had no dream what the consequences of 'Raggedy Man' would be when we made it," say the producers, Andy and Barbara Potter of Van Nuys, Calif. It was intended solely as their annual 8mm color movie about their children, Sherry, 14, and Andra, 3.

The little picture found its place in this fashion. When it was edited and scored (with Copeland's "Rodeo" ballet), Potter, who is a radio and television producer, suspected that he had a commercial film on his hands, so he wrote to the executor of the James Whitcomb Riley estate in Indiana, Miss Leslie Payne.

In her answering letter, permission was granted, but she slyly mentioned that in this Centennial Year of Riley's birth funds were being raised for a children's hospital, and left it up to Potter's conscience to do the rest.

He acted according to the lady's expectations, and conducted the Fund Committee of the University of Indiana's School of Medicine, volunteering "Raggedy Man" for the fight. They arranged a premiere showing in New York City, and the "Raggedy Man" was on his predestined way, doing what has come to be expected of him, that is, a kind deed.

You recall this benevolent character from childhood, of course—the "hand Andy" of the farm who always had time to tell his tiny followers a fancy story, or to give them a piggy-back ride. He was nobility itself.

Yet this same "Raggedy Man" gave Andy Potter a terrible time.

"For two years," he says, "I had dreamed of making the picture, but I didn't know anyone capable of playing the title role. Putting a radio show together, I would catch myself eyeing my actors as to their possibility of playing him. But no luck. Finally, I became a member of the San Fernando Valley 8mm Club, and the first person to whom I was introduced was a real estate operator. But I knew at once. "I felt a sort of electric shock that here was the perfect 'Raggedy Man'!"

He consented to play the part, and the remainder of the cast was made up of neighbors, one a stage actress happy to be acting again, even in a home-made "silent," along with Mrs. Potter in a "fleeting role" and, of course, the children.

The actors made their own costumes, horses and carts were rented from local stables, and they were in actual production more than 10 months. Natural locations in the San Fernando Valley served them well. "We shot 1400 feet to get a satisfactory 400," Potter relates. Each month's progress was shown to the Club, whose members enthusiastically insisted that Potter enter the movie as their contestant in the Southern California Camera Club contest. It took first place.

That was when Potter conceived commercial dreams for the picture, and wrote Miss Payne of the Riley estate.

His greatest luck in shooting "Raggedy Man" was California's first snowfall in more than 50 years. Originally he had concocted a script from the poem, and had added a snow scene, so as to allow the story to progress from spring through wintertime. Finally he had deleted it, because his budget on the picture (all expenses totaled about $250) wasn't sufficient to transport his actors to snowbound areas. "But when it snowed last year," Potter reflects, "I sat up all night putting that sequence back into the script!" And that was just the beginning of "Raggedy Man's" good luck!

FILMS SHOWN

Philadelphia Cinema Club saw "Inauguration Parade," 1949; "Wintertime Grand Canyon," by Miss D. Fredericka Horton.

Cinema Club of San Francisco saw "Wartime Travelogue," by Paul A. Lawrence; "National Figure Skating Champions," by Miss Adeline Meinert; "Happy Valley," by Canadian Consulate General.

Petaluma, Calif. Cinema Club saw "Ice Follies," and "Vacation at Bryce Canyon," by George Ott; "Mardi Gras," by Valenti Mattei.

El Monte, Calif. Camera Club projected prize winning films from Great Britain and the United States.

Golden Gate Cinematographers, San Francisco, viewed "Wedding Bells", by Karl Gitschel; "Return Engagement to Western Parks," by A. Theo Roth; "Autumn in the Sierras," by Geo A. Sohst; and "A Day in the Zoo," by G. A. Brady.

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The Amateur Motion Picture Society of ***Albany, N.Y.,*** has an informative group of meetings scheduled for this last quarter of the year. The first will be an open forum on the "Club Project" film, which includes showing of past club produced films. A "Workshop Night" will be the actual demonstration of editing and titling by members. Other meetings will be devoted to Dealer's Night, Christmas Filming and the Christmas Party.

The ***Long Beach, Calif.,*** Cinema Club had a combined "Gadget Night" and "White Elephant Sale Night." In addition to the exposition of interesting and useful gadgets, members brought along all varieties of photographic equipment for trade and sale among members.

Los Angeles Cinema Club held a "Swap or Sell" night, for members only. This club also maintains a "Swap Book" where members may list surplus items for sale or trade.

William Ziemer, Metro Movie Club, ***Chicago,*** presented two of his productions—"Wheels of Steel" and "Fun in the Sun"—at the Chicago at Play Exhibition at the Navy Pier.

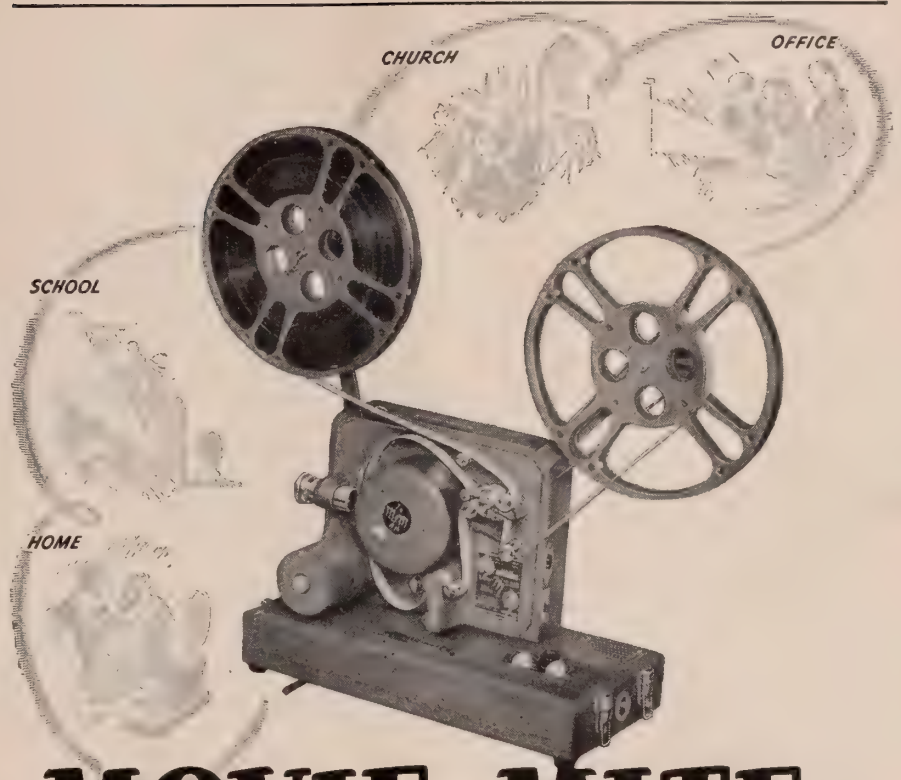
The Southwest 8mm Club, ***Los Angeles,*** had a get-together in the form of a beach picnic and wiener roast, near Malibu Beach. Record shots of the event were made for the club album.

A group of representatives from eight movie clubs in ***San Francisco*** Bay Area met recently for the purpose of forming a joint Council of movie clubs to help the amateur movie maker and amateur clubs. This council is to be known as the Northern California Council of Amateur Movie Clubs.

Committees were appointed and plans laid for a contest to be held in the spring of 1950. Prizes totaling close to $1,000.00 have been pledged. The membership of the Council follows: Westwood Movie Club, *San Francisco;* Petaluma Cinema Club, *Petaluma;* Bay Empire 8mm Movie Club, *Oakland;* Peninsula Home Movies, Unlimited, *San Mateo;* Redwood Reelers, *Redwood City;* Richmond Movie Camera Club, *Richmond;* and Movie Crafters, *Oakland.*

The Amateur Movie Club of *San Diego* organized February 1, 1949, announced the winners of its first contest, which featured the filming of the world-famous Balboa Park Zoo. Awards, presented at a banquet preceeding the screening of the films, are: John Chamblin, first prize, 16mm color; William Keller, first prize, 16mm black and white; Bob Teorey, first prize, 8mm color, and Mel Thiele, second prize.

Dr. Scott Watson, President of the San Diego Photographic Arts Society, offered the club the use of Balboa Park's Photographic Arts Building for future assemblies. Monthly meetings will be held the first Thursday in each month at this new location.



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All the advantages of finest 16mm projection (silent or sound) are made available at LOW COST

MOVIE-MITE was the FIRST precision built, extra light weight, compact 16mm projector to be put on the market at a notably low price.

MOVIE-MITE established new standards . . and leads in the production of an amazing combination of quality and economy.

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HOME MOVIE ENLARGER

Now you can use

Your own Camera

For making enlarged photographic prints from Home Movies!

8MM OR 16MM
Black and white or color



Allows you to see a clear, enlarged view of the exact frame you choose, preventing you from accidentally selecting an unsuitable frame.

$5.95 tax included

Movie-Still is a simple unit which enables you to make enlarged prints from your favorite scenes. All you need is a box or folding camera, loaded with ordinary roll film. Your movie film is put into the Movie-Still unit (cutting is not necessary) and the unit is placed over the camera lens while an exposure is made. The roll is then developed, and the prints are ideal for wallet or album. Enlargements suitable for framing can be made of particularly desirable pictures.

The full area of the still camera is not used, but the larger the film, the larger the finished negative will be. Any camera of 120 size or larger will give prints of satisfactory size for album or wallet.

Cameras of 116 size will give negatives of 2 x 1-1/2, jumbo prints of 3 x 2-1/4. Camera of 120 size will give negatives of 1-9/16 x 1-1/6, jumbo prints of 2-5/16 x 1-3/4. Reflex cameras are suitable but will give slightly smaller negatives; 35mm cameras are not recommended because of the tiny film size. Larger cameras will give proportionately larger negatives.

Mail orders filled—add postage.
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WORLD'S LARGEST CAMERA STORE
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Product News

For Color Filming—the Spectra Meter

A vest pocket model of the Spectra Color Temperature Meter will be on the market shortly after the first of the year. The Universal and Studio models are already in use by Hollywood studios and commercial photographers.



The Spectra Type B is a direct reading instrument. The user simply points it at the source of illumination, rotates a ring until an indicating needle is brought to zero, then reads from a scale either the color temperature in degrees Kelvin or the number of the filter required to bring the light into balance with the color film being used. For use both indoors and out, the meter has four scales, any one of which may be brought into position instantly. One scale reads degrees Kelvin from 2600 to 10,000, and the other three are for Daylight, Type A and Type B films, reading directly in filter numbers. No computation is required. It is not necessary to try various filters over the meter; the direct reading tells what filter to use.

The Spectra Type B introduces a new principle which makes the meter free of directional effect. So long as it is pointed in the general direction of the light source, precise aiming is not necessary. This greatly simplifies use of the instrument under field conditions.

Dr. Walter Clark, of the Eastman Kodak Co., declared the larger model of the Spectra to be one of the ten outstanding contributions to the progress of photography in 1948.

The purpose of the Spectra is to measure the exact color of the illumination falling on a scene being photographed or filmed in color. Since any one type of color film can only be balanced to one exact color of light, many shots are ruined because the illumination is too blue or too yellow. Tungsten lamps vary in color rapidly with age, and change sharply with Variations in mains voltage. Daylight is even more variable, fluctuating with the hour of the day, the season, the state of the weather, with altitude and latitude, and other factors. Since the eye is unable to judge such variations, an instrument such as the Spectra is necessary in shooting color film.

The Spectra is designed to work with the CT filters marketed by Photo Research Corp., Burbank, Calif. The Eastman CC and the Harrison filters also may be used. The price of the Spectra Type B will be in the fifty dollar range. The Photo Research Corp. pioneered the Norwood Exposure Meter.

Spectra Color Correcting Filters

Coated Color Temperature Filters, to bring color film into perfect balance with the illumination falling on a scene, announced by Photo Research Corporation, Burbank, Calif., will include six bluish and six yellowish filters. These raise and lower color temperature by specified amounts. Called Spectra CT Filters, they are mounted between optically flat glass.

These new filters, not to be confused with conversion filters (such as Daylight to Tungsten, and the like), are designed to correct for off-color illumination when shooting Kodachrome or other color films. Illumination varies in color with the season of the year, hour of the day, color of reflectors, etc. These variations cause color photographs to be bluish or yellowish in balance on many occasions. This can be avoided by the use of suitable correction filters, such as this new series, in conjunction with a color temperature meter, such as the Spectra.

The Spectra CT Filters are low-reflectance coated to insure absence of flare and give best results with modern coated lenses. They will be available in all popular sizes.

The bluish series is numbered from 1 to 6, and the yellowish series from 10 to 60. The filters are graded in even steps of 10, 20, 30, 40, 50 and 60 Micro-Reciprocal Degrees Kelvin (the new unit being used by Eastman Kodak and others in dealing with color temperature) which makes it easy to determine their exact effect at any point in the color temperature scale. Tables will be furnished to cover their use with all ordinary light sources, indoors and out.

Victor 3 Discontinued

Manufacture of the Victor Model 3 movie camera has been discontinued, Victor Model 4 and Model 5 cameras will continue to be available. A new Victor projection stand is being developed.



Through-the-Lens Focusing



A new feature to be included on the Bolex H-Model Cameras as standard equipment, and at no increase in price, is the Bolex Eye-Level focus. With this instrument, it is easy to focus through the lens before taking each sequence. Ground-glass focusing through the lens has been a feature of the Bolex H-16 and H-8 cameras for many years, but the new Eye-level focus allows such an operation to be made from behind the camera which is especially convenient when shooting from a tripod.

The new eye-level focus enlarges 10 diameters as further insurance of sharp focus. All new Bolex-Paillard H-Model cameras will carry this new feature as standard equipment. Owners of older Model H cameras can have the focus added to their present cameras for $37.75 (plux tax) through local dealers.

Ansco Color Film

A new 16mm Ansco Color Duplicating Film and the creation of a new Midwestern office for Ansco professional motion picture products were announced today.

The new 16mm Duplicating Film makes it possible for independent film processing laboratories to turn out Ansco Color prints in quantity. The new Ansco sales office at 247-59 East Ontario Street, Chicago 11, Illinois, has been established as an addition to similar motion picture sales offices in Hollywood and New York City.

Protective Plastic

H.T. Photo Plastic was formulated to preserve photographic equipment against dirt, moisture, finger marks and solutions. It will preserve photographs, negatives and color film. It imparts a lustre finish to sealed surfaces and is especially effective on metallic surfaces. H.T. Plastic is wiped, brushed, or sprayed on any clean surface, after dirt, grease or wax has been removed with any solvent cleaner. It dries touch free in 30 minutes, and to a lustre finish in 8 hours. A 4-ounce bottle covering 50 square feet, sells for 75 cents.

Ampro Tape Recorder

A magnetic tape recorder and play back unit, based on an electronic circuit which reduces size, weight and cost, the Ampro Tape Recorder (94.50)

Tiffen MAKES THE MOST COMPLETE LINE OF ADAPTER RINGS, LENS SHADES AND LENS ACCESSORIES FOR

All Movie Cameras and Lenses!!



CINE Tiffen MINI

INDIVIDUALLY MOUNTED FILTERS

New, improved precision cine duraluminum mounts with permanently secured genuine PHOTAR Filters, guaranteed for life against separation or color fading. Mount also acts as lens-shade for lens and filter. Screw-in or slip-on, in all filter colors for all popular movie lenses.

$2.60 Plus Tax

Tiffen PHOTAR COLOR-CORRECTION FILTERS

For Kodachrome, Ansco Color and black-and-white film. A newly developed dye, permanently bonded between selected optical glass, creates a filter of unsurpassed quality. Bound in a shockproof aluminum ring. Guaranteed for life against separation and color fading. Yellow 1, 11, Red 1, Green 1, Orange, CC13, 14, 15, 95; Conversion 10, 11, 12, UV 15, 16, 17; Haze 1, 2A, Type A; Blue Photoflood, 2B and Portrait +1, +2, +3. **21.5mm., all colors, $1.35.** Also available in Series 5, 6, 7, 8 and 9.

Tiffen DE-LUXE FILTER-SAFE

Handiest filter case yet devised! Holds lens shade, adapter ring, and six filters. Compact. Transparent; filters always visible. **Series 5, $2.50. Series 6, $2.75.**

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8mm ARCO 16mm MOVIE FILM

A New Name in Movie Film Brings you Outstanding Values

GUARANTEED FRESH BLACK & WHITE PANCHROMATIC FILM

Arco Movie Film is a terrific buy for critical movie fans. You get fresh, fine grain, panchromatic film plus the "extra" of individual attention to every roll of film.

Our automatic processing machines insure even development right out of the edge of every frame. Where the exposure is above or below normal, corrective development brings out all possible detail. When ready, the film is carefully wound on spools and returned quickly and safely.

LOOK AT THESE PRICES!

Weston 50, Tungsten 32

8mm—25 ft. Double 8 $1.80
16mm—100 ft. 4.80
16mm Magazine—50 ft. 2.95

24 Hour Laboratory Processing Included

WE PROCESS ANY BRAND OF B & W FILM!

24 Hour Laboratory Service

8mm—50 ft. 60c
16mm—50 ft. 60c
16mm—100 ft. 80c

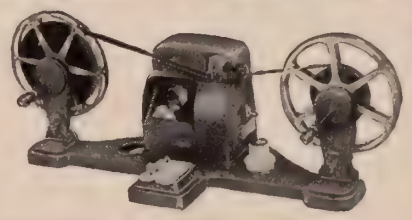
B & W FILM DUPLICATING

16mm to 8mm 6c per 16mm ft.
16mm to 16mm 4c per 16mm ft.

SEND CHECK OR MONEY ORDER
$1.00 DEPOSIT ON C.O.D.

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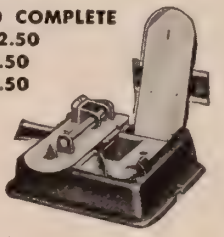
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16MM—59.50

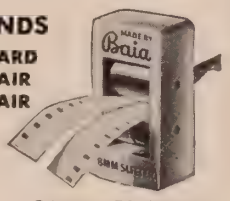
VIEWER ONLY
8MM—35.95
16MM—39.95





SPLICERS
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STANDARD
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Baia
ASK YOUR DEALER FOR DEMONSTRATION

8MM SLITTER
3.95

Baia Motion Picture Engineering, Inc., 120 Victor, Detroit 3, Mich.

Is your light right?

In this new book a top-rating Hollywood expert tells you how to achieve the beauty and enchantment of the best typography.



Painting with Light

TELLS YOU IN CLEAR DETAIL, HOW TO LIGHT

People:
how to light different types of faces; lighting on clothes; photographic values of makeup; getting the right light on people out of doors.

Special scenes:
firelight, candlelight; lighting to create special mood; flickering light, rain, lightning and other storms; light effects of background colors; glamorizing "props"; equipment you can make.

Interiors and Exteriors:
lighting for proper perspective, highlights, shadow; night light indoors; the street at night; shooting an interior from outside; light from doors and windows; light for different times of the day, different seasons; the right light on snow, ice, water; the sea at night, and scores of other scenes.

By John Alton

Director of Photography MGM, Paramount, Eagle Lion, etc., whose pictures have been cited by the critics as "some of the most exciting in cinema annals."

295 illustrations and diagrams show all equipment and just how to place it for different effects. Many striking illus. from Hollywood studios.

"Absorbing and interesting," says DORE SCHARY.
"A MUST text for all serious amateurs"—ANTHONY MANN.

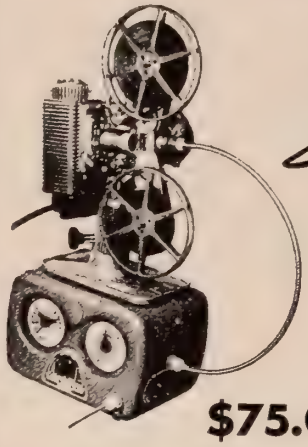
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Convinced that you will want this book when you see it, we will be glad to send you a copy to examine free of charge. Use this coupon to get your on-approval copy.

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Please send me a copy of PAINTING WITH LIGHT on approval. I will either remit $6.00 or return the book at the end of ten days.

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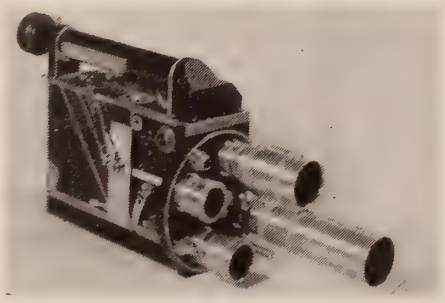
Synchronize Sound
TO YOUR HOME MOVIES··
WITH THE
Wilson Syncro-Meter

Easily attached to your present 8mm. and 16mm. equipment, the Wilson Synchro-Meter enables you to synchronize sound to your pictures, post-recorded on magnetic tape, wire or disc recorders

Detailed information on request. Give your dealer's name and address' also make and model of your projector and sound equipment.

$75.00 Wilson & Garlock 851 NO. OGDEN DRIVE LOS ANGELES 46, CALIF.

CINE-SPECIAL FOUR LENS TURRET



Takes simultaneously four new Cine Ektar lenses, including wide angle and telephoto, and corresponding finder objectives without optical interference.

DESIRED LENS IS POSITIVELY CENTERED AND CANNOT BE ACCIDENTALLY DISPLACED.

SPECIAL BASE FACILITATES MAGAZINE CHANGING AND SPRING WINDING.

INTEGRAL, POSITIVE VIEWFINDER SYSTEM.

Cat. Nos. CT-400, Mod. II and RFM-200, Mod. I

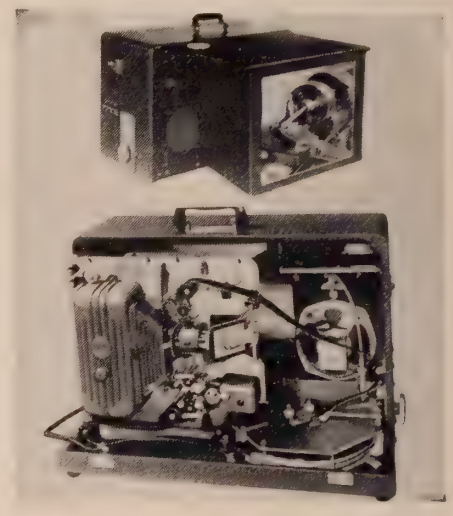
PAR EQUIPMENT by **Oliver Engineering Co., Inc.**
6537 SANTA MONICA - HOLLYWOOD 38, CALIF.

is the first complete unit to sell for less than $100.

It uses standard magnetic recording tape, recording on a "dual track" on either 5″ or 7″ reels at 3¾″ per second tape speed. It records a 2-hour program on a single 7″ reel of tape.

Portable Projector

A suitcase-projector, weighing only 40 lbs. yet with integral screen, magazine, amplifier and speaker, by Technical Service, Inc., shows continously 800 feet of sound or silent film on a 135 square inch daylight Latex screen. By the addition of the reel arms, it will show up to 2000 feet of film. If large audiences are involved, a standard screen may be used with a change of lens and the placing of the removable speaker near the screen. The projector was developed to fill the requirements of the educational field, group sales work, job training and labor relations. The carriage-type magazine is power-driven. It rewinds for continuous showing. The magazine is located away from the heat and may be changed as easily as reels.



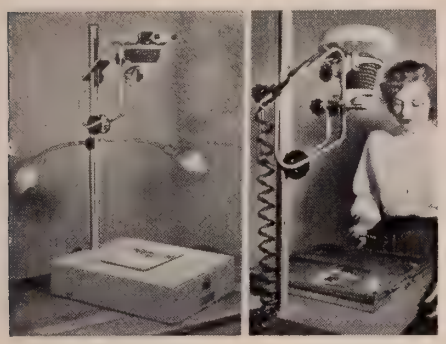
The new model is 15¾″ x 22⅜″ x 12″; weight 40 lbs; DeVry mechanism; 800 ft. capacity cartridge-type magazine; uses up to 1000 watt lamp on 110 volt A.C. or D.C.; lens fast coated *f*/1.6, 2-inch and *f*/2, 15mm; 5 tube amplifier; daylight screen 13½″x10″.

G.E. Lamps

Two new G.E. lamps for motion picture photography are a 375-watt photoflood lamp, which puts as much light on the subject being photographed as the wider-beam 500-watt lamp; and a 750-watt intermittent burning photoflood lamp for use in high-speed photography. The 375-watt size is intended for use in two- and four-lamp brackets which attach to the camera. The lamp for high-speed motion picture photography is seven to 15 times brighter than sunlight, and permits taking up to 8000 individual pictures per second.

Enlarger for Titling

One of the most flexible units yet introduced is the Kodak Fluorite enlarger. It can be used as a titler, as well as copy camera, regular camera, or enlarger.



The design of the lamphouse and its cold light source makes it 6 times more efficient than condenser enlargers and 35 times more efficient than diffuser types, watt for watt, it is said. Accepting negatives from 2¼ x 3¼ to 35mm, two camera backs are offered as accessories, 2 x 2 and 2¼ x 3¼. The camera backs can also be used on the enlarger stand for copying or title making. The Flurolite enlarger, $112.50 including federal tax (accessories extra), can be used for the making of color separations and color prints, being designed for the placement of large color filters between the negative and light source and also a filter holder beneath the lens.

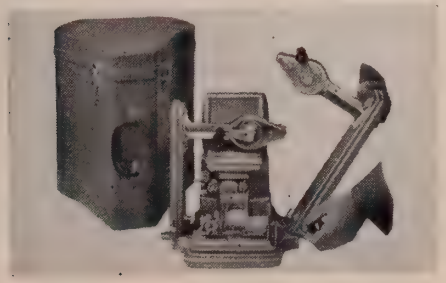
Portable Light



A new model of the Bensen Light is lighter in weight (less than 20 ozs.) and has a redesigned vertical arm, extra long (20 ft.) power cord, tripod socket in base of handle, and master switch to control the two reflector photoflood bulbs. Price $3.95 (less bulbs).

Fold-Away Editor

A new folding base allows the entire Craig Projecto-Editor Combination (rewinds, splicer and all) to be folded completely to fit into a portable case measuring 16″ wide, 14″ high and 15″ deep. The "Fold-Away" Base is made from lightweight cast metal finished in bronze crackle. Large, easy-to-grasp knurled knobs make folding and unfolding the base a one-step operation. Full length interlocking hinges make the base completely warp and wobble proof.



Craig "Fold-Away" bases will fit all new style Craig Editors and the "Fold-Away" base or carrying case may be purchased separately. "Fold-Away" Projecto-Editor Combinations are available in one 8mm version and two 16mm versions.

Light Balancing Filters

Two series of new Light Balancing Filters (Yellowish) and (Bluish) have been announced by the Eastman Kodak Co. These replace the CC Filters. The names of the new filters more accurately designate their function than did the names of the CC filters they replace.

Discontinued Kodak CC Filters	Corresponding New Kodak Light Balancing Filters
	(Bluish)
CC3	No. 82
CC4	No. 82A
CC5	No. 82B
CC6	No. 82C
	(Yellowish)
CC13	No. 81
CC14	No. 81A
CC15	No. 81B
....	No. 81C
....	No. 81D

When used with a tungsten lamp operated at 3200° Kelvin, filters of the Wratten No. 82 series raise the effective color temperature of the exposing light in steps of about 100°K, while filters of the No. 81 series lower it in steps of 100°K. Prices will be the same as all other Kodak Wratten filters.

Color Course

Town Hall, 123 West 43rd Street, New York City, announces a color course in motion picture and still photography. The first of ten weekly sessions will start October 7, directed by Canfield Cook, color-film producer, photographic consultant and author of the recent book "Color Movie Making for Everybody." The fee for the course is $10.00. It will cover the phases of color filming from camera handling to projection. Good and bad examples of filming technique will be exhibited, with appraisal of success or failure in achieving desired results.

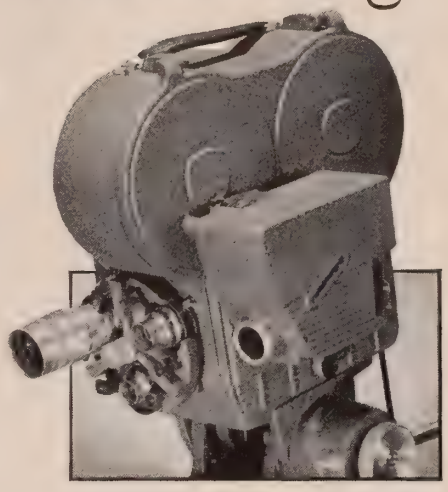
Cinelarger Prices

Price reductions for the Cinelarger line make their cost as follows: Model 8 for 8mm film, $14.95; Model 16 for 16mm film, $14.95; and Model 35 for 35mm or Bantam slides, $17.95. Prices include federal excise tax.

Movie-Mite Dealer Contest

Movie-Mite Corporation's deadline for their dealer advertising contest has been moved from September 1st to November 1st, 1949.

Announcing!



... the amazing 1950 Model Auricon 16 mm sound-on-film Recording Equipment. Your money back if it does not provide you with crystal-clear 16 mm Talking-Pictures!

All Auricon "single-system" Cameras and "double-system" Recorders are now being delivered with the newly developed Model "NR-24" Amplifier, featuring ...

- ★ *Automatic sibilance suppressor.*
- ★ *Professional "Speech-Music" control.*
- ★ *Four triode-connected 1U5 input tubes for lowest distortion with "high fidelity" recording. No tube noise or hiss.*
- ★ *Automatic background-noise reduction.*
- ★ *Model E-6 Microphone.*
- ★ *RCA Licensed.*
- ★ *30 day trial, money back guarantee.*
- ★ *No increase in price; still $1,191.00 for Auricon single-system Camera with NR Amplifier.*

Major Hollywood Studios and Television Stations are enthusiastically using this new "NR-24" Auricon Equipment after extensive tests! Write us today for your free copy of the Auricon 16 mm sound-on-film Equipment Catalog. If you already own Auricon Equipment, write us regarding conversion of your equipment to the new "NR-24" Amplifier circuit for improved results.

Auricon Hollywood

BERNDT-BACH, Inc.

7375 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

CENTRAL
Announces



Revere's
New Magnetic Tape Recorder
Records and Replays
Every Tone Thousands of Times

Ideal for home talent, radio broadcasts, business conferences, classroom instructions, interviews, vocal training, sound movies correspondence, etc.

Complete with microphone, radio attachment cord, 2 reels (including one with tape), and handsome carrying case 159.50
15.95 Down



New
"Movie Still"
Movie Film Enlarger

Enables you to make sharp, top quality prints and enlargements from 8 and 16mm film, as easily as making a snapshot. Use with any box or folding camera, loaded with ordinary film. Specify 8mm OR 16mm

Only . . . 5.95

50th Anniversary

CENTRAL CAMERA CO.
OVER 50 YEARS OF PHOTOGRAPHIC SERVICE
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DEPT. 58

Book Reviews

WINCHESTER'S SCREEN ENCYCLOPEDIA, edited by Maud M. Miller, 404 pages, illustrated, Winchester Publications, Ltd., London, price 21 shillings.

This film encyclopedia, the most comprehensive ever published in Great Britain, was compiled to furnish the cinema industry with essential reference information, and to provide filmgoers with material appealing to a wide range of interests.

The reference sections include directories of producers throughout the distributors, trade and technical organizations, film studios, documentary producers and cine societies in Great Britain. Other valuable records deal with awards of the Motion Picture Academy; famous film series, notable music written for films, documentaries; films for children and the National Film Library.

A list of 500 famous films gives the cast of each. A "Who's Who" contains more than a thousand biographies of stars, producers, directors and musicians. Many famous people are authors of authoritative chapters: Sir Alexander Korda writes on the future of films; James Mason on film fans, and Adolph Zukor on his forty years in films.

THE HISTORY OF PHOTOGRAPHY by Beaumont Newhall, 256 pages, 163 plates, including 1 in color. The Museum of Modern Art, New York, $5.00.

An exciting chronicle of the men who have made photography an expressive and infinitely varied medium of artistic caliber, this authoritative book covers the growth of the art as it evolved against a background of social and economic forces. Photographic processes are analyzed from the beginning to those even now in the experimental stage, revealing a tremendous range and variety—pictorial photography, scientific, documentary, candid, abstract, news and color.

The reproductions illustrate the finest work of such pioneers as Daguerre, Talbot, Brady, Nadar, Muybridge, Stieglitz, Steichen, Strand, Man Ray, Moholy-Nagy, Weston, Adamsn, Evans, Lange, and Cartier-Bresson. The history does not attempt to cover motion pictures. A complete index is provided and a bibliography of selected source material.

Radiant "Vyna-Elect"

Radiant Screen features the use of flame-proof, mildew-proof "Vyna-Elect" glass-beaded fabric on most Radiant screens.

Vacuumate

A Vacuumate installation has been completed for Photo and Sound Co., 116 Natoma St., San Francisco, Calif.

YOU can make
SNAPSHOTS
from your
MOVIE
FILMS



FEDERAL ®
ENLARGING CAMERAS
for 8mm or 16mm movie film

Exclusive magnifying SELECT-A-FRAME
Built-in illumination for rapid exposure



Capture the big moments of your favorite movie reels in exciting snapshots. The baby's first step, a happy Graduation Day, a gay vacation party, *now* easily become big, clear, wallet-size pictures. Album memories! Keepsakes for your friends!

EASY AS TAKING A SNAPSHOT!
1. Insert movie film.
2. Select best frame.
3. Push button!

NO DARKROOM NEEDED!
NO SPLICING OR CUTTING!

Use #127 roll film (black-and-white or Kodacolor). Your photo-finisher will develop and print in the usual way. You get eight full-size pictures (1⅝"x2½"), jumbo prints (2¾"x4"), or greater enlargements can be made!

AVAILABLE AT YOUR DEALER

Write for literature

Model 8A for 8mm or Model 16A for 16mm $19.95
COMPLETE INCL. FED. EXCISE TAX

FEDERAL MANUFACTURING & ENGINEERING CORP.
202 Steuben Street Brooklyn 5, N. Y.

Film Releases

NEW 8MM AND 16MM SILENT AND SOUND COMMERCIAL RELEASES



Riot on Ice. 8mm and 16mm, silent and sound. Castle Films. Starring Abbott and Costello, who steal a ride on a special train to Sun Valley and wind up on a skating rink, where their gags just about cause a riot.



Korea. 2 reels, 100 foot, 16mm or 50 foot 8mm, Kodachrome or black-and-white, sound or silent, English or Spanish commentary. International Films. A look at a mysterious country, where East and West meet and mingle. Reel 1 shows a typhoon, natives in varied costumes, an unusual native funeral, rice paddies and farmers.

Steps of the Ballet. 25 minutes. 16mm, purchase $76.00; rental $3.75. D. D. Livingstone, New York 2. Educational, recording the working together of the choreographer, composer and dancers.

Miss Annie Rooney. 9 reels, 16mm, starring Shirley Temple, William Gargan, Guy Kibbee and Dickie Moore. Edward Small Production, released by Commonwealth Pictures. Among the gayest scenes in the film are a series of jitterbug sequences which were filmed with the young stars and some of Hollywood's best dancing talent.

The Vienna Philadelphia Orchestra. 1 reel, 16mm sound, $35.00. Released by Abelard Educational Films, Inc. The first four releases in the projected thirteen are Strauss' "Tales from the Vienna Woods"; Beethoven's "Fifth Symphony"; Mozart's "Eine Kleine Nachtmusik" and Offenbach's "Overture to Orpheus in Hades."

Experimental 16mm

The Paris Theatre, New York City, in collaboration with Cinema 16, a film society devoted to the presentation of documentary and avant-garde motion pictures of international origin, will institute a Sunday "Brunch" series starting October 9th. The film society also will continue its showings Wednesday evenings at the Central Needle Trades Auditorium. The Paris Theatre and Cinema 16 provide a joint effort to contribute further artistic and experimental motion pictures.

Castle Catalogue

A catalogue, published by Castle Films, presents many new releases for home movie projector owners to be offered through photo dealers beginning this month. This is the second edition of the catalogue this year, and more than one million copies are now being printed.

African Dances

The New York Dance Film Society, through the aid of Museum of Modern Art, New York, were shown the film "Dance Contest in Esira," a record of a dance competition held between tribes in southern Madagascar, with an explanation of the dances. Also shown was "The Bilo," a photographic study of the funeral of a tribal chief in the same section, with emphasis on the tabus, fetishes and sacrificial blood rites of the ceremony. The films were produced by the Nordisk Film Co.

Film Combats Group Tensions

A film dealing with inter-group tensions and prejudices had its world premiere at the National Audio-Visual Education Convention. "Stranger At Our Door" is the fourth in a series of modern entertainment films specifically designed to point a moral and to evoke helpful discussion on current problems in churches, schools, clubs and family groups.

It deals with the efforts of a refugee family to adapt themselves to American life. The well-educated father has trouble finding work, the adolescent son has trouble with the kids on the block. His part is taken by a clear-headed young American, and this act of decency soon brings its own reward. Well-known Hollywood players and professional production techniques give the film a human, true-to-life character.

Gene Blakely

Gene Blakely Featurettes' films now are distributed to recognized camera dealers and wholesalers, instead of exclusively to film libraries as before.

Great News
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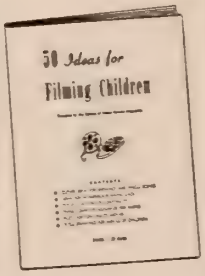
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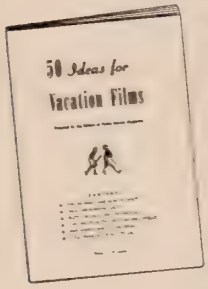
Ideal Christmas Gifts



Contains elementary instructions and advice for beginners, advanced tips for experts—all you need to know about composing, photographing, developing and editing titles for home movies. Generously illustrated with photographs and diagrams. Not a step overlooked. Also contains complete diagrams for building your own titler. **$1.00.**



An invaluable book for the movie amateur. Contains fifty plot and running gag ideas that enable you to make a movie of children with continuity and story interest. Also contains a number of art main titles for kiddie movies. Easily worth the price! **25c.**



If you want to heighten interest in your last vacation film with a good running gags, this booklet offers 50 fresh, professionally-conceived continuity ideas that any amateur movie maker can use. Replete with interesting and humorous story plots, ideas for running gags, plus several timely art title backgrounds. **25c.**



Revised edition, complete with new, improved formulas, new illustrations. Tells how to reverse films; build necessary apparatus; how to proceed step by step; formulas and directions for developing positive titles. **$1.00.**

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The 3 R's

• *Continued from Page 517*

tion while the camera is moved up from Fig. 7 to Fig. 8. The scene is framed so that the girl remains in the same relative position, that is in the center of the frame or other part, for both shots.

Note that when the camera is moved closer or further, the camera angle always is changed, too. A jumpy effect results if the camera is set up on the same axis. Therefore, the camera moving up for a closer view always takes a new angle for the new shot.

The "stop action" method applies in any situation where the actors can be kept under control, as in activities such as walking, fixing a flat tire, fishing, hunting, putting up a tent, making a Halloween pumpkin, writing a letter or grilling hot dogs over a campfire.

Less controllable activities which are less likely to "hold still" while the camera changes viewpoint might include children at play, pets at work, water sports, wild game, or chance pedestrians. How to handle these situations will be covered in a future article.

The principle of action-matching is the same with any subject. By keeping it in mind when shooting, and when editing, smooth-flowing action on the screen will result.

It also is possible to smooth out the action of an old film by re-editing it and matching action wherever possible. Also, just removing the non-matching scenes can help to smooth out the footage.

Reestablishing

The second of the "Three R's" is the reestablishing shot. For example, in filming a simple scene such as the mother and child illustrated, we would begin with establishing shots revealing the characters and the situation.

The child is in danger of falling from steep steps. Close-ups show the carefree attitude of the child, and the worried reaction of the mother. But after these close-ups, it is essential to insert reestablishing shots to remind the audience again of the who and where of the situation. Long shots or mediums do this.

The establishing shot can be repeated for the reestablishing shot. But it's better to shoot from a new angle, to show new aspects of the scene, in the reestablishing shot.

The third of the "R's" is the reverse angle shot. The child is the principle character in our little example, and the most important shots are taken from the baby's point of view. The camera is near the baby's eye level.

But mother's point of view becomes important in registering her action



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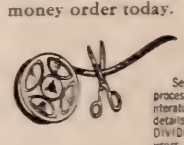
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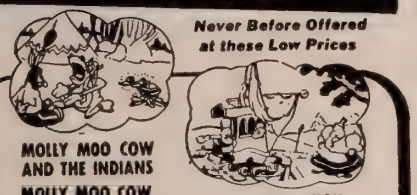


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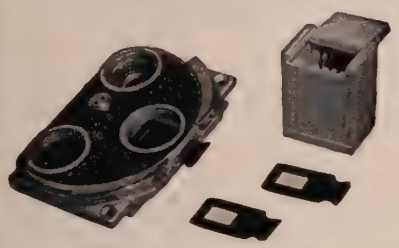
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when she runs toward the child. To shoot this, the camera is reversed. Brought around to mother's side of the scene, it films her running forward to catch the child. A reverse angle shot is merely a new camera position.

Shoot a roll of film, with any subjects or situation. Include a scene with action matching, with reestablishing shots, and with reverse angle shots and compare the difference on the screen with other reels which did not make use of the "Three R's."

Father's advice

• *Continued from Page 517*

about is focus. Keep it sharp.

Get yourself intot he picture now and then, when action makes your presence logical. The other half of your team can be trusted with the camera for a few seconds. When your child is looking at these films a few years hence he will be glad to know, "how young you look," and perhaps he will say, "Why, Daddy, you had hair all over your head then!"

Patience is usually rewarded. Many a mother or father with only a fair bit of camera knowledge and a maximum of child psychology can have it all over the professionals when it comes to movies of their own children.

A baby spends most of his waking moments in action. This is where the movie camera proves its superior worth.

The best place to capture a small child in his various moods is in familiar surroundings. This means in his bed, tub, high chair, play pen or carriage—not slicked up on the parlor sofa.

Rockefeller Center, the Los Angeles City Hall and the Grand Canyon are lovely settings for picture-making, but for photographing the baby, there is no place like home.

Title backgrounds

• *Continued from Page 510*

maker has in mind. If a weak light is used—so that the exposure could be for ten seconds or more—a solid object could be left on the paper for part of the exposure and then removed, giving another interesting result.

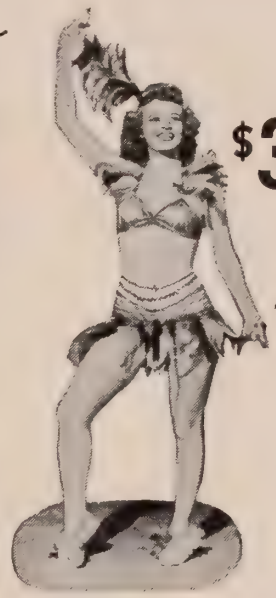
Photograms for titles can be made on either glossy or semi-matt paper. If the title is to be lettered by hand the semi-matt surface is more suitable, as it will take the paint easier. Some artists like to paint on glossy paper which has not been ferrotyped.

It is well to keep the design away from the edges of the paper so it can be filmed with no danger of trimming part of a design. Let the edges go dark.

For color film, photograms can be toned, dyed, or hand colored. Jean

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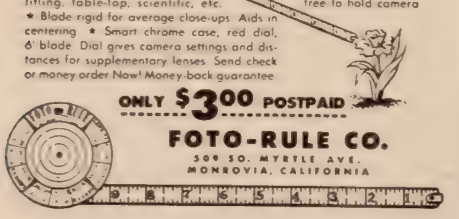
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When the photogram is made, mount it by the dry-mounting process or any method that will keep it flat in the titler. If push pin type of letters are used, the mount gives a firm body for holding them.

Hand lettering the title directly on the finished photogram is effective if good hand lettering can be done. A transparent cell overlay, as used in professional films and slide-films, may be used for economy's sake for titles that are used many times. "The End", for instance, could be on cellophane cell, and placed over a different background for various reels. With white lettering, such a cell could even be used in color work. "Produced by . . . " is another title that could be handled in this manner.

Cameras Stop Horse

• *Continued from Page 520*

A camera in the collection at Eastman House is one of these. Also in the collection are Muybridge's notebooks, thirteen albums containing a large number of his duplicate negatives, and an album of albumen prints. These prints are considered to be the best of his work.

The collection was made available through the generosity of Dr. Nitzche, who is recorder emeritus of the University of Pennsylvania.

Contrasting with the old, there will be modern, up-to-the-minute photographic equipment, in a collection of more than a hundred military cameras and related equipment. These are being loaned to the museum by the National Military Establishment. Nearly all the cameras and other historically significant pieces are duplicates which can be spared from Air Force, Army, and Navy collections.

The apparatus is of Japanese, German, French, British, and American manufacture. Some of it dates back to World Wat I. Other items have only recently been taken out of the "secret" category by military authorities.

Typical of the equipment supplied by the Army, Solbert said, are a Japanese artillery camera with a portable processing kit, a German Arriflex 35mm. motion picture camera, and a German hand-held aerial camera.

The large selection of cameras and equipment from the Air Force will show the progress made in aerial photography. The items include early cameras used by the old U.S. Air Service, an aerial camera carried on a stratosphere flight of the National Geographic Society, and various gun cameras.

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Film for these magazines on cores ready to load.
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Plans for the opening include ceremonies to be held in the Eastman Theater and at the house November 9. Distinguished visitors from the world of photography and related arts and sciences are expected to attend.

The house itself is a magnificent Georgian Colonial home November 9. Avenue, Rochester, N.Y. George Eastman, the famed photographic pioneer, built it for himself and his mother in 1905. He bequeathed it to the University of Rochester at the time of his death in 1932, as a home for the university's president.

The house was set up as an independent photographic educational institute approved by the New York State Board of Regents in June, 1947. Officially known as George Eastman House, Inc., it is expected to become a world center for the demonstration of photography as an art and science.

Daggers . . . Danger

• *Continued from Page 513*

SCENE J: *The knife-thrower brings his hand up from his side to the top of swing near his head. When he reaches the top of the swing he aims the knife.*

SCENE K: *The audience looks to the right with mouths agape. When the film is reversed in the projector they will be looking to the left as called for in the shooting script.*

To check on the accuracy of our shooting script we can read it backwards, beginning with SCENE K and ending with SCENE A. If it follows the story outline when read in this manner it is correct.

Does the entire story have to be filmed in reverse? No, the upside-down filming can be limited to the knife-hurling shots. The other scenes would be filmed normally. Then the film, during editing, will have the knife-throwing scenes reversed (turned end for end) and then interpolated in their proper places.

Either method can promise an interesting and exciting afternoon of home movie making. Start by listing your shots, then assemble a few dull butcher knives in preparation for this stupendous production.

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Process your film

• *Continued from Page 515*

to a #1 photo flood lamp 4 feet away.

With the rack-and-tray be sure to give an additional exposure to the film on the ends of the rack. With the drum, be sure to keep the drum in steady rotation during the full exposure period.

No control is possible with the second exposure; any attempt to cut the exposure to compensate for an underexposure in the camera will give a weak, washed-out positive. Compensations can be made by reducing after the film has been fully processed and dried.

Second Development

3 minutes in Dektol diluted 1 to 4.

Do not try to cut down the developing time to compensate for an excessive deposit of silver; it is better to reduce the positive print after drying if necessary.

Fixing

Fixation is not absolutely necessary if the second development is always carried to completion, but the hardening action of the fixing bath is a decided advantage when temperatures are up in the 70's.

Kodak Acid Fixing powders are used as recommended, and the film fixed for 5 minutes.

The following formula (F6) may be used in place of the above. It has longer life and excellent keeping quality:

Water	*600 ccm.*
Hypo	*240 grams*
Sodium Sulphite	*15 "*
28% Acetic Acid	*48 ccm.*
Kodalk	*15 grams*
Potassium Alum	*15 "*
Water to make	*1 liter*

Water Rinses

Between each of the above baths, the tray or trough should be well washed out, and the film rotated in two clean water rinses of one minute each. If the hardening bath is used after the first developer, no rinse is used at this point, until after hardening.

Final Wash

This is done with running water. With the Drum, the water falls on the edge of the drum and it turns itself. With the tray, the frame is weighted down and water is run in with a rubber hose. In this case be sure to pull out the frame every 4 or 5 minutes to avoid a deposit of air bubbles on the film. Twenty minutes required—don't skimp.

Drying

Short lengths of film may be hung in a reasonably dustless room from negative clips. Pass loosely a dripping wet chamois over both sides of the film. Wring the chamois out and pass over both sides of film to remove surface water, and a third pass with a nearly-dry chamois on the base side.

Long lengths are best handled on a

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large rack, revolving for faster drying. Care should be taken to keep the film rather loose; normal shrinkage can tear the film.

Slitting of 8mm. film may be done with any of the commercial slitters (such as the Baia).

Control Methods

Some means of control should be used to be able to check your results. It is indispensable in testing different films, different developers, and variations in technique.

The simplest, and yet one that will indicate under or over development in the processing, and also indicate if exposures were correct, is here described.

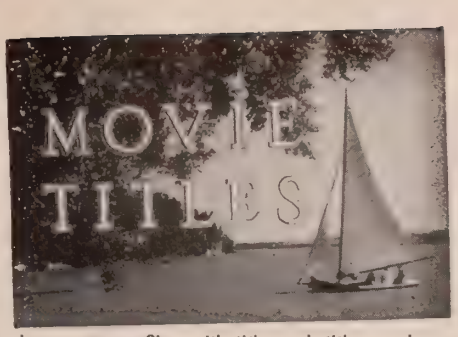
A uniform light source is required; this may be two 200 watt lamps in reflectors, or two #1 photo floods (new). The lamps are placed on each side of a sheet of white mounting card, or fine grain white drawing paper at 45° angles, and adjusted to give a uniform reading with your exposure meter, with such a value that the reflected light reading you obtain will give you an exposure of *f*/8 at 1/30 second. Use the ASA film speed rating indicated for tungsten light; do not use the ASA rating as given for white surfaces.

Exposure Test

Open the lens to *f*/2.8 and expose one frame; close to *f*/4 and expose one frame; close to *f*/5.6 and so on, one stop at a time and one frame at a time, until the smallest stop (*f*/22 on most lenses) has been exposed. You now have a series of exposures which with reasonable care can be repeated on each roll of film you process, or on small pieces to check the processing.

The step taken at *f*/2.8 on correct reversal processing will have a barely perceptible deposit of silver, the step at *f*/8 will be an average gray, while that taken at *f*/22 will be an intense black. Each of the seven steps will be clearly visible. Should the film have been over-developed, the light steps will merge; the *f*/8 will be less than the average gray, while the *f*/22 will be a dark gray instead of the desired black. On under development, the darker steps will merge to blacks, the *f*/8 step will be darker than average, and the *f*/2.8 step will have a strong deposit. See Fig. 4.

Some cameras will not give 1/30 second exposure when operated one frame at a time; this should be compensated for by adjusting the film speed indicator on the camera, or by reducing the intensity of the lights to compensate for the lower shutter speed. The important thing is to have the white card illuminated evenly, the camera covering a fixed area (it doesn't matter if it does not focus at that distance), and that the lights be adjusted to give a repeatable reading with the exposure meter held close to the card. A note should be made of this meter



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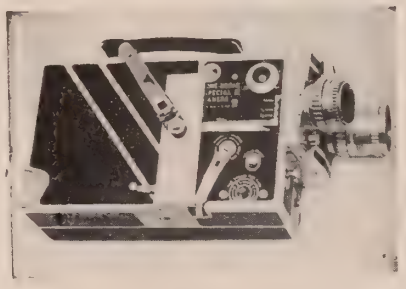
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reading and the film used so that the same illumination can be obtained every time a test is to be made. Care should be taken that for each test the same lens is used, the *f* stop settings are accurately set, camera speed adjustments are accurately repeated, and the camera distance be approximately the same.

Cameras with single frame releases can be given a fast flick of the release button, and two or three frames exposed. A couple of tests will show which of the frames to take as your step.

Densities may be obtained with the exposure meter as indicated in the General Electric Photo Data Book, and these plotted on graph paper against the logarithm of the exposure times (0 for *f*/22, 0.3 for *f*/16, 0.6 for *f*/11, 0.9 for *f*/8, 1.2 for *f*/5.6, 1.5 for *f*/4, and 1.8 for *f*/2.8). This will give a portion of the H & D curve of the film, generally a straight line on correct processing. It will also give you a check on film contrasts for comparison with similar films, or different processing techniques with the same film.

8mm Kodachrome Price Reduced

Price reductions, announced by Eastman Kodak Co., reveal Kodachrome and black and white film now list at the following prices for 8mm:

Kodachrome, roll, $3.75; magazine $4.50.

Black and white, Super X or Panchromatic, roll, $2.85; magazine $3.60. (A.S.A. daylight emulsion speed rating 40, and 10, respectively.)

These are standard 25-foot double-8 lengths, and prices include processing. Local state or city sales taxes are not included.

For 16mm, Kodak film prices remain unchanged. A 100-foot roll of Kodachrome is $10.20; Black and white, $7.00, Super X or Super XX.

Kodak's new Cine-Kodak Reliant camera, 8mm roll film with *f*/2.7 lens, is reduced to $79 (from $89).

Price reductions also were announced on practically all sizes of Kodachrome prints and Kodachrome and Kodacolor enlargements.

"Slides"—Data Book

A new edition with major revisions of the Kodak Data Book, "Slides," is now being distributed by the Eastman Kodak Company, through photo dealers (35c). This fourth edition, like its predecessors, is aimed at those who use slides for educational and business purposes as well as those making slides for fun and family. It features an expanded section on making Kodachrome title or graph slides, and a greatly enlarged section on making a slide presentation. This portion has been completely brought up-to-date. Suggestions on planning slide sequences have also been added.

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● "MIDNIGHT FANTASY" feature 8mm. rental $1.50. Purchase $14.75. Guaranteed entertainment! ESO-S, 47th & Holly, Kansas City 2, Mo.

● "LADY EVE" GLAMOUR—EXCLUSIVE MOVIES. Projectors, Screens, Viewers, Strip-Films. Free catalog. HOME PIX, 1674 Broadway, New York 19, N.Y.

● SAWYER'S View-Masters — the modern Stereoscope. For prices and list of subjects, write CADWALLADER'S, 996 Weston Road, Toronto, Ontario.

● MISS America of 1949—8mm. 50' Kodachrome, $7.50 (B & W, $2.00); 16mm. 100' Kodachrome, silent, $14.75 (B & W, $4.00). Free catalog. ESO-S, 47th and Holly, Kansas City 2, Missouri.

FILMS FOR RENT OR SALE

● YELLOWSTONE 50' 8mm Kodachrome $7.50; 50' 8mm b&w $1.75. Postpaid. Free catalog. ESO-S, 47th & Holly, Kansas City 2, Missouri.

● FINAL CLOSE-OUT SALE. Brand new 16mm films. Complete Editions, Castle and Official on 400' reels each, silent—Football Parade 1945/1946/1947 $6. each; Louis-Wolcott Fight complete $10.00; N. Y. World's Fair in Color $37.50; War Pictures, Fight for Rome, Axis Smashed in Africa, 1943 Campaigns I and II, Manila Bombed, Yanks Invade Marshalls, Yanks Smash Truk, French Fleet Sunk, America Mobilizes, War in China, Germany Invades Austria, Yanks Bomb Tokyo, Russia Stops Hitler, Bismarck Sea Victory, King George VI Visits America, all $6.00 each. Pres. Aleman of Mexico visits U. S. in Spanish Sound, approx. 300' $10. CINE-KODAK SPECIAL II and all lenses in stock immediate delivery. Innumerable bargains 8mm and 16mm lenses. Advise your needs; will quote attractive prices on Kodak, Wollensak, Bell & Howell makes. UNUSUAL BARGAINS IN USED MOVIE CAMERAS. 16mm FILMO 121 Autoload Packette, THCooke f/1.5 and Case $75.00. FILMO 141-A Autoload Magazine, K. A. f/1.9 (L) and Case $115.00. CINEKODAK BB 50' roll, f/1.9 K. A. $75.00. KEYSTONE A-7, TH Cooke f/2.7, guaranteed factory record. $57.50., also 8mm CINEKODAK 8-60 f/1.9 and Case $75.00. B&H SPORTSTER f/2.5 and Case $49.50. COLUMBUS PHOTO SUPPLY, 1949 Broadway, New York City 23, N. Y.

● FILM LIBRARY CLEARANCE! Sound and Silent films—288 single-reel 8mm; 848 double-reel 16mm; 796 features in 16mm sound, single and double-reel lengths. Write for listing and prices. FOTOSHOP, 18 East 42nd St., New York City.

● 16MM. COLOR motion pictures of Hawaii and Samoa available in sound or silent. CINE-PIC HAWAII 1837 Fort St., Honolulu, Hawaii.

● 85 KODACHROME movies! War, Atom Bomb Travel, Air, National Parks, Beautiful Models. Catalog. 3c stamp, 2-scene "Waikiki" sample, $1.00. Specify 8mm or 16mm. WORLD IN COLOR PRODUCTIONS, Elmira, N. Y.

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● FREE MOVIES. Thousands of subjects. Interesting. Entertaining, Fascinating. New Directory—only 50c. INTERNATIONAL CINE SOCIETY, Dept. 102-H, 1300 Taylor, N.W., Washington 11, D.C.

● UNUSUAL 8-16mm FILM SUBJECTS. Kodachrome projection length sample, "Allure," $1.00. "Strip-Polka," 100-ft. 16mm sound $6.50. Art slides in color, sample, 50c, 5 for $2.00. Films exchanged. Bargains! Big catlaog, 25c, refunded first order. NATIONAL FILM SUPPLY, Broadway Station (E), Toledo 9, Ohio.

● PROJECTOR owners! 16mm sound, silent, 8mm brand new prints; Exclusive Releases; Art, Comedy, Adventure; ridiculous prices. Write for list. BLAKELY, 1136 N. Formosa, Hollywood.

● A LIVING MEMENTO to a name that will never die. The immortal Babe Ruth in "Headin Home," 6 reels. The only feature film he ever made. 8mm-16mm. Box 3602, Philadelphia 25, Penn.

● NEW RELEASES for private film libraries. 100 ft. 16mm $6.00, with sound $7.50; 8mm $5.50. Free list. FILM SUPPLY CO., Box 442, Baltimore 3, Md.

● EXCITING FILMS, Professional models, new releases, new poses. $6.00 100 ft. 16mm. Rush dime for sample strip and list. CORALART PRODUCTIONS Box 441, Milford, Conn.

● ATTENTION, MOVIE FANS! Latest selection of Home Movie Entertainment. 8-16mm silent, Sound Features; comedies, shorts. Join our club, $1.00 yearly. Special discounts to members. Send for membership card or write for details to PARTHENON FILM LIBRARIES, 609 S. St. Louis, Chicago 24, Illinois.

● ALLURING! Art Film short subjects. Send for free catalog of the latest releases. TASCO SUPPLY, 27-B Bond Street, Providence, R. I.

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● CLEARANCE SALE OF 16MM FEATURES. Want a real buy in 16mm SOUND FILMS? Take advantage of the I.C.S. 1949 SALE of 16mm sound FEATURES—comedies, cartoons, novelties, musicals—new, used. Specify. Send for our giant list "A" today, stating machine you own (make and model). INSTITUTIONAL CINEMA SERVICE, INC., 1560 HI Broadway, New York 10, N. Y.

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● 16MM SOUND FILMS. Features and shorts as low as $5.00 per reel. BEDNER, 5300 So. Talman, Chicago 32, Illinois.

FILMS FOR RENT OR SALE

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● LIBRARY. 28 sound subjects, good condition mounted on 1600 foot reels. $1500 for quick sale. MAJOR H. J. JENKINS, Box 34, Westover Field, Mass.

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● ITALIAN FILMS for rent or sale. Free list. Write: Box 55, Times Plaza Station, Brooklyn 17, N. Y.

● FILM—LARGE DISCOUNTS—16 S.O.F., Silent, 8mm. 100 ft. 16mm sound subjects, slightly used, $1.75. 3 for $5.00. Refund if dissatisfied. Free catalogs. IMPERIAL ENTERPRISE, INC., Dept. H-A, 551 Surf Ave., Brooklyn 24, New York.

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● THRILLING 8MM-16MM movies. Catalog free. FINE ARTS PRODUCTIONS, Box 2084-X, San Antonio 6, Texas.

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● SPECIAL during July, August and September only. 100' 16mm B&W semi-ortho $1.50 on daylight loading spools. Also semi-ortho 100' dbl. 8mm, $2.00. Processing not included. Processing prices July, Aug., Sept. only $1.00 for 100'. All others will be welcome. RICHTERS, 1715 N. Mariposa Avenue, Hollywood 27, California.

● GUARANTEED fresh 400' 16mm positive bulk film, $4.50 postpaid! New 100' camera spools with cans, 25c per set. FILMCRAFT, 47th & Holly, Kansas City 2, Missouri.

● COLOR film for single 8mm Univex, Revere and B and H. Guaranteed fresh! Processing free! $2.25 per 25' roll; three rolls, $6.50. FILMCRAFT, 47th & Holly, Kansas City 2, Missouri.

● SENSATIONAL Solar Type 12—a New, Better Outdoor film, not war surplus—Free Machine Processing. Double 8mm 25 ft., $1.59; 16mm 100 ft. $3.30; special 10% Discount on 3 rolls or more. SOLAR CINE, 4247 So. Kdie, Chicago 32, Ill.

● 16MM Magazine guaranteed fresh-dated DELUXE SEPIA or SUPREME X film, $3.50 each, including finishing at no additional charge. (Limit six.) ESO-S 4247 So. Kedzie, Chicago 32, Ill.

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● 8-16MM TITLES MADE TO ORDER: TINTED (use with Kodachrome or B/W movies) 25c up. Also full color Kodachrome titles, new kind of custom made title. Free lists. MOVIE-ADS, 120 West 105th Street, New York 25, N. Y.

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TITLES AND SUPPLIES

● TITLING is made easy with the book How to Title Home Movies. Sells for only $1.00. Has size of field at various distances. Supplementary lens to use and many ways to make trick titles. VerHalen Publications, 3923 W. 6th St., Los Angeles 5, Calif.

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● ONE Dollar and your reel in trade for a different reel. Shipped postpaid immediately. CLUB, 422 Haven Ave., Hamilton, Ohio.

● EXCHANGE your films for something new 8-16-sound, send your 2 reels and $1.00. Films shipped postpaid immediately. TIMMERS, 106 Franklin Street, Elizabeth, New Jersey.

● TIRED of your Movie Films! Join Trading Club. Mention your mm. Write GALLARD'S MOVIELAND, 29A Coe Ave., Hillside 5, N. J.

● SENSATIONAL exchange plan on 50' 8mm movies-FILMLAND, 624 Gaines St., Davenport, Iowa.

MISCELLANEOUS

● DO your movies of your children bore your friends? They needn't. 50 IDEAS FOR FILMING CHILDREN. Sent postpaid for 25c HOME MOVIES Magazine, 3923 W. 6th St., Los Angeles 5, Calif.

● REVERSE Your Own Film. Have all the fun of doing all the work on your movie from the camera to the screen. In our book, "How to Reverse Movie Film" are many tried and interesting formulas. Thousands already sold. Price $1.00. VerHalen Publications, 3923 W. 6th St., Los Angeles 5, Calif.

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● RIFLES, shotguns, pistols—Firearms of all types, all makes taken on trade towards ALL photographic equipment. Highest trade-in allowance at NATIONAL CAMERA EXCHANGE, 86 So. Sixth Street, Minneapolis 2, Minn., authorized agents for Eastman, Argus, Revere, Bell-Howell, Keystone, Graflex—in fact every great name in photography. Trade tour firearms on photographic equipment now.

● REPERFORATION any brand 16mm b&w or color film for use in 8mm cameras! Perforations guaranteed $2.00 per 100 roll. Mail films insured marked "reperforate" for ESO-S, 47th & Holly, Kansas City 2, Missouri.

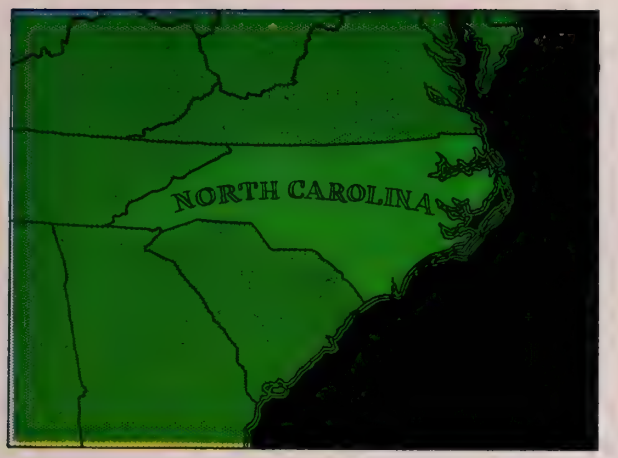
● "HOW to Expose Ansco Color Film" by Lars Moen should be on your movie library shelf. A working handbook for the photographer using Ansco color material, it discusses shutters and lenses, color lighting, three-dimensional color pictures, portraits, color temperature, exposure meters, composition, exposure tables, mixed color light sources and many other subjects so valuable to the movie maker. Only $3.00. Write to VER HALEN PUBLICATIONS, 3923 W. Sixth St., Los Angeles 5, Calif.

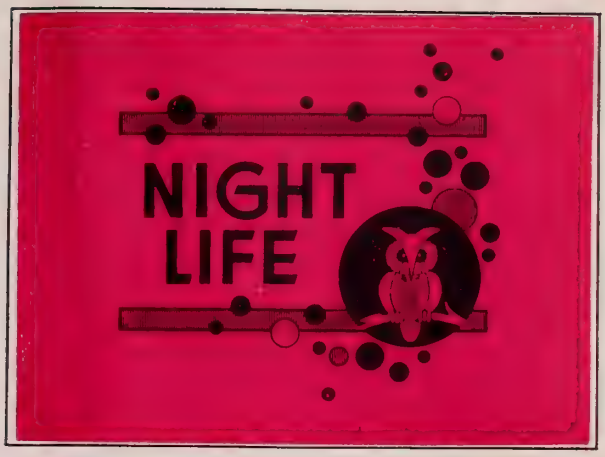
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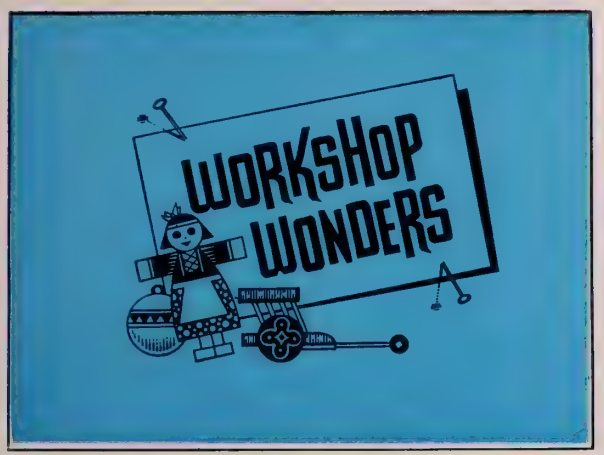
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General Electric's Lamp Department's price reduction for photoflash lamps has brought prices in most cases either below or even with pre-war levels. The largest reduction affects the most popular size of flash bulb, the No. 5, which drops in price from 14 to 12 cents. All flash bulbs other than the No. 5 and No. 22B, which also was cut two cents, were reduced one cent.

















THESE TITLES are desiged for use in a "typewriter" type of titler. They may be filmed with any camera or lens, utilizing a 5-diopter supplementay lens, at a distance of 8 inches from auxiliary to title, with lens set at infinity mark. To save these titles for future use, they may be cut out and pasted on light cardboard of suitable size to fit your own titler.

Kodak's *New* "Economy Eight" movie team





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It's brilliant . . . it's quiet . . . it's cool and competent. Plenty of light from a superfast, *f*/1.6 *Lumenized* lens and 750-watt lamp. Unsurpassed 8mm. illumination—if you need it—from accessory 1000-watt lamp. Full half-hour shows with one threading. And so quiet it just purrs . . . so cool it's always comfortable to the touch. Only $97.50. See the "Reliant" and "Eight-71" at your dealer's—soon! Eastman Kodak Co., Rochester 4, N. Y.

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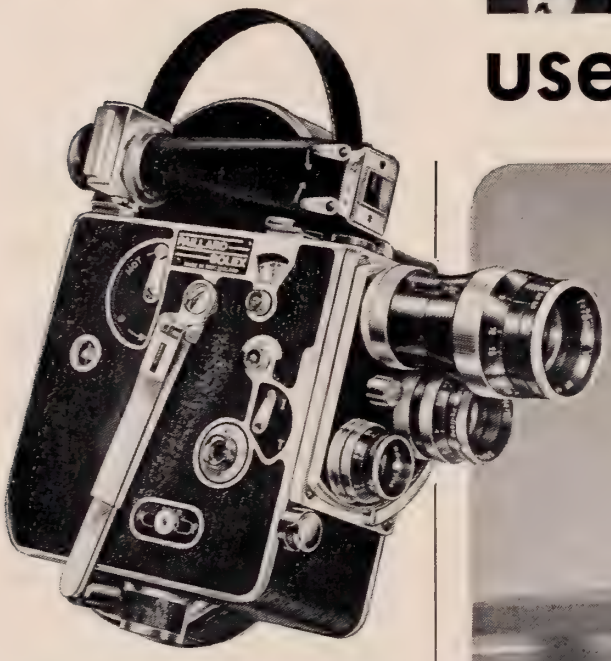
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Bill Daniels



1948 Academy Award Winner for Cinematography (B&W) on "The Naked City"

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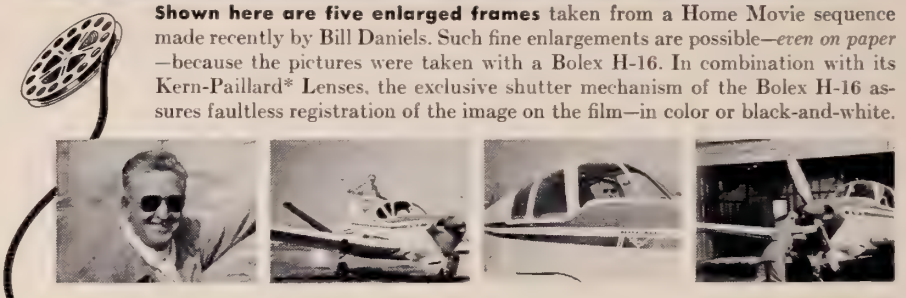


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Switar 1" f 1.4	$183.75	*Fed. tax inc.*
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Shown here are five enlarged frames taken from a Home Movie sequence made recently by Bill Daniels. Such fine enlargements are possible—*even on paper*—because the pictures were taken with a Bolex H-16. In combination with its Kern-Paillard* Lenses, the exclusive shutter mechanism of the Bolex H-16 assures faultless registration of the image on the film—in color or black-and-white.



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Automatic Threading: No need to use expensive magazine-loaded films. Bolex automatic threading eliminates all danger of imperfect threading.

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Created and produced admittedly for the one movie maker in 100 who can appreciate the finest, the Bolex H-16 is now the choice of exacting 16mm Home Movie cameramen all over the world. Swiss precision engineering has designed, in the H-16, a faultless instrument which you can depend upon to get the picture *every time* . . . in every climate and under all conditions.

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***KERN-PAILLARD LENSES** are respected throughout the world for their consistent high quality. Available in Switar 1" f/1.4, Pizar 1" f/1.5, Yvar 15mm f/2.8 and Yvar 3" f/2.5. *Note:* The Switar 1" f/1.4 is as fine as any speed lens ever made for the 16mm field.

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Bolex Cameras are sold and serviced through leading camera dealers everywhere.

Questions & Answers

My wife's eyes are blue, but in one close-up, they appear red. The color of the rest of the frame is okay. Is this the fault of the film, or does it indicate some medical anomaly? Could it be a pathological condition of the eyes? We're worried.

No cause to worry. It probably is due to a sort of "lens flare" which occurs in the eye when the light source and camera are close to the subject. It occurs more often with animals, for example when illuminated by auto headlights, and their eyes are seen to light up. Internal reflections within the eye cause it. Color film, in a close-up, picks up the reddish hue of these internal reflections. A rare phenomenon, it is easily avoided by increasing the distance between the light and camera, or by moving the light slightly to one side.

How many photoflood lamps may safely be used on a house circuit at one time?

A No. 2 flood lamp consumes about 500 watts. The average home circuit can handle 1500 watts, so 3 lamps can be safely used at one time, providing that there are no other lights or appliances on the circuit. Most homes are wired with two circuits, one for ceiling lights and one for the base outlets. The lamps may be divided between these to lessen the possibility of blowing fuses.

Power consumption may also be calculated in amperes. The current drain of one flood lamp is about 4½ amperes. Thus if a house line has a 20 ampere fuse it should easily handle the current for three No. 2 flood lamps with juice to spare.

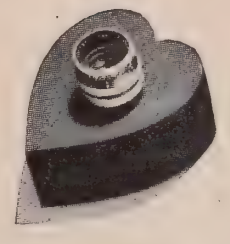
No. 1 floods consume half as much current as the No. 2s, so twice as many may be used. Switch lamps on one at a time.

What is the best type of record player for background music, the standard 78 r.p.m., the 45, or the 33 1/3? The choice is so confusing I have put off the purchase of a record player in the hope that the manufacturers themselves would come to some agreement.

If standardization does come eventually, the 33 1/3 revolutions-per-minute long-playing record should come out on top of the heap. However, those who have standard 78 r.p.m. players still have the widest choice when it comes to purchasing records. Many stores are selling out the old, slow discs at bargain prices, and a standard 12-inch disc gives about 4 minutes of background music which is the running time of a 100-foot reel of 16mm film, or 50 in 8mm.

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Switar 1" f/1.4 $183.75. Finest speed lens for 16mm cameras. Cuts sharp from corner to corner of frame. Automatic depth of focus scale, micrometer click-stops.

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FOR BOLEX H-8 and other CAMERAS

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Yvar 36mm f/2.8 (Telephoto) $89.54. A longer range telephoto for close-ups of distant subjects. Takes pictures that rival 16mm telephoto shots in detail and quality.

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Ask your photo dealer to explain details on Kern-Paillard lenses which are designed especially for the Bolex camera.

Kern-Paillard precision lenses

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Home Movies

HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

WILL LANE, A.R.P.S. • MANAGING EDITOR

Vol. XVI CONTENTS FOR NOVEMBER, 1949 No. 11

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LETTERS

AIDS TO TRAVELERS

Sirs:

I have just returned from a seven weeks trip filming with a 16mm Bolex.

At Cheyenne, Wyoming, where I filmed the Frontier Days parade and Rodeo, I discovered something which I think should be encouraged. Knowing it is difficult to get shots of action at a Rodeo from the stands I appealed to the Chamber of Commerce officials who run the show for some special spot where I might set up for better results. They told me I could easily arrange to locate in a special stand right by the chutes. It had been built for those such as me to use and with the mere formality of buying a regular grandstand ticket and then applying to an official in charge who arranged for an escort across the arena. Officials limit the use of the special stand to movie filmers.

I have been shooting for a number of years and this was the first instance where I had found officials of a big event interested enough in amateur home movie fans to give them a little special consideration. I think they deserve a good pat on the back.

Another interesting spot was Williamsburg, Virginia. I was limited there as to time. It was mighty nice to find a young photograph shop operator interested enough to arrange each forenoon for a camera tour. It proved a big saving in time to have interesting camera subjects pointed out with bits of advice on angles.

My advice to anyone planning a trip to Williamsburg, Virginia, with the idea of getting some interesting pictures is to look up Mr. Miller at his little shop in the Post Office Arcade and make arrangements to be on hand in the morning at 9:30 for the tour.

It is fellows like Miller at Williamsburg and the Chamber of Commerce officials at Cheyenne who supplement a fine magazine like yours in enabling Home Movie fans to make the best use of their equipment, time and effort. — *A. M. Hodgkins, Schenectady, N.Y.*

CLUB MEMBERS WANTED

Sirs:

I am interested in developing a home movie club for 8mm movie enthusiasts residing in and around Lancaster, Pa. Anyone interested is requested to write me. — *James R. Landis, Jr., 746 Manor St., Lancaster, Pa.*

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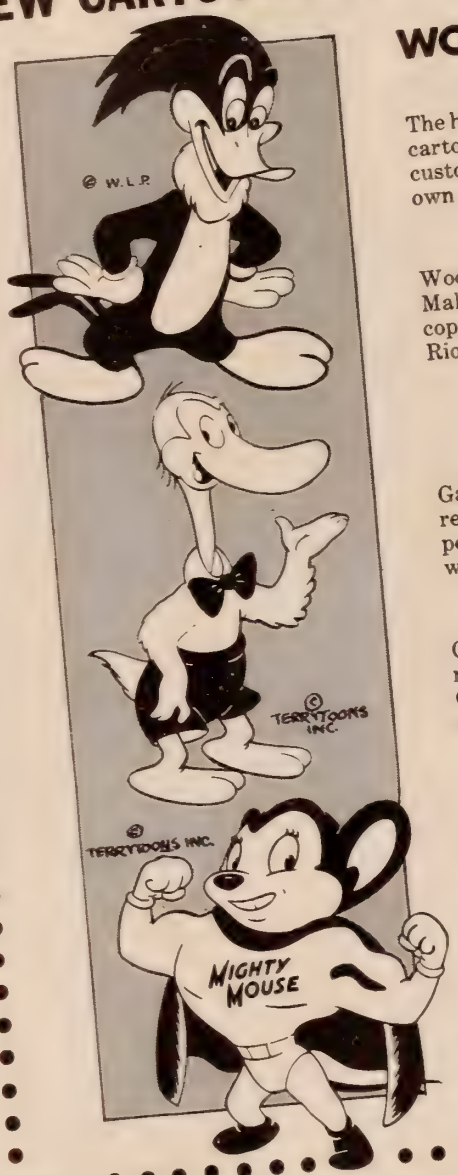
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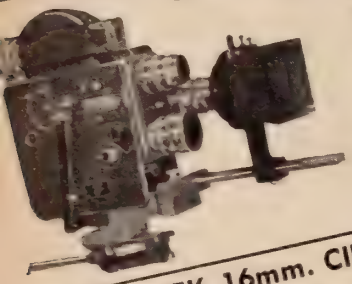
FRICTION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazines and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

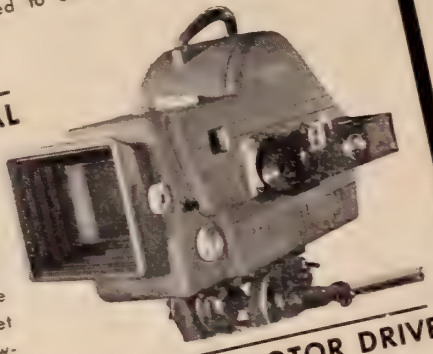
The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

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BLIMP for EK 16mm. CINE SPECIAL



This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.

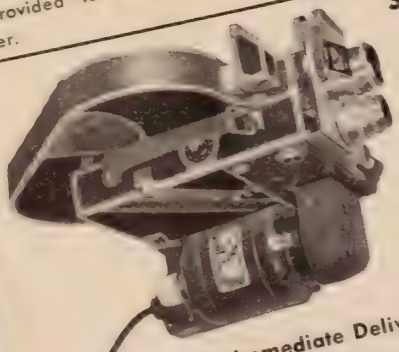
SYNCHRONOUS MOTOR DRIVE

110 Volt A. C., Single Phase, 60 Cycle

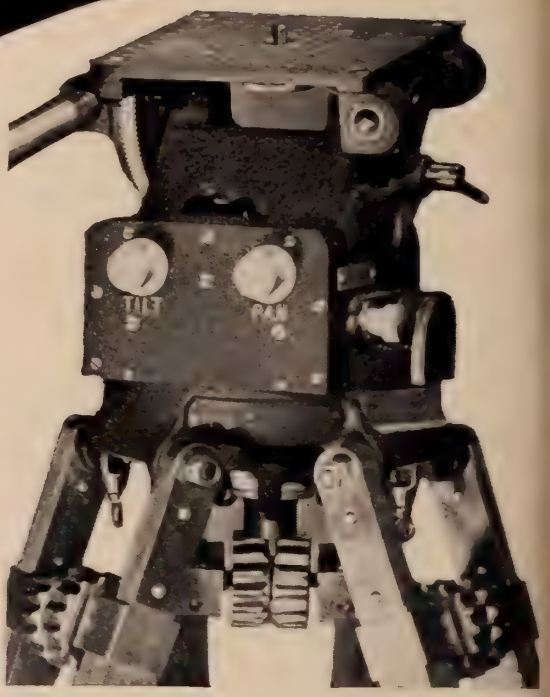
This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to sing-e-frame shaft of camera and is muted to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring-steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for ¼" and ⅜" camera tie-down screws. Rubber covered cable with plugs included.



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This new, small size GYRO tripod handles all 16mm. professional type cameras: Mitchell 16mm.; Auricon single system; Maurer 16mm.; motor-driven Cine Special; also 35mm. motor-driven Eyemo with 400' magazine. It features Super Smooth Pan & Tilt Action.

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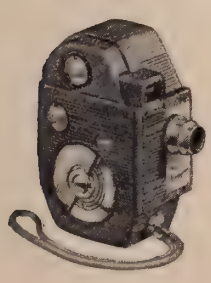
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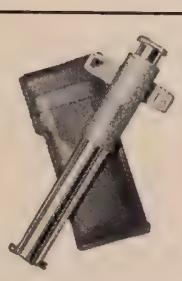
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REVERE "RANGER" 8mm CAMERA

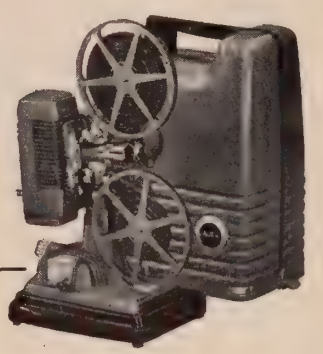
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8mm and 16mm

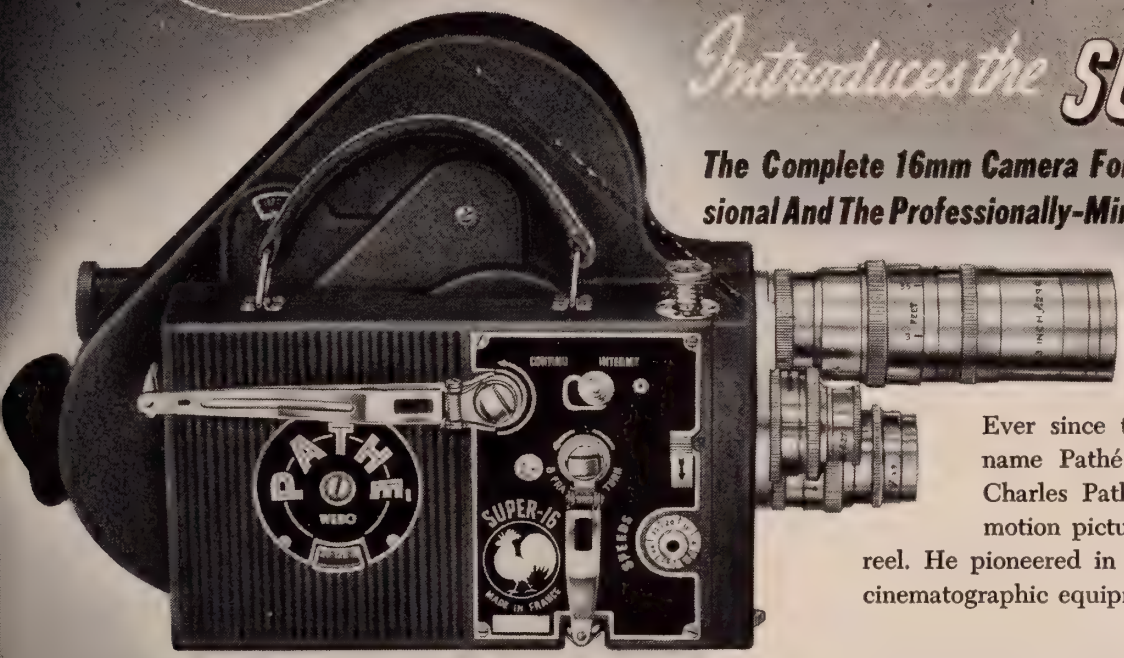
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Robert E. Brockway
President, Pathé Cine

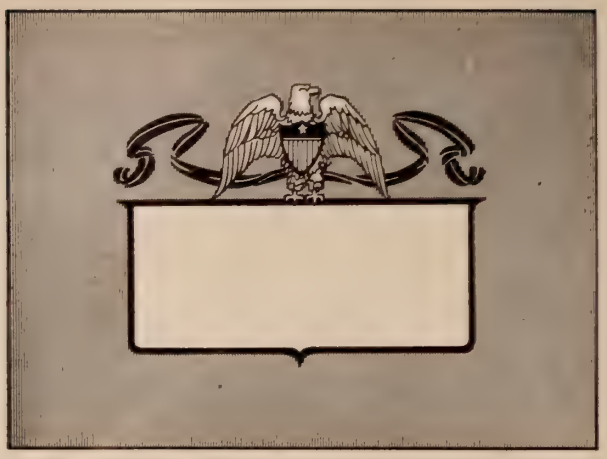
NOTE...If your Dealer doesn't presently have the Pathé Super "16" in stock, please be patient. He'll have it shortly. Meanwhile, write for full descriptive literature.

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521 FIFTH AVENUE, NEW YORK 17, N. Y.

A DIVISION OF DIRECTOR PRODUCTS CORP.

















HAND COLORING MAY BE ADDED TO THESE CUT-OUT TITLES

Ideas to Shoot

BY HAL COOLIDGE

THE MOTION PICTURE camera—insatiable and obedient instrument of infallible memory—knows no limitations. Yet cameramen often ask, "What shall I film?" The reply is easy. Here are some easy-to-shoot suggestions:

Analyze Form

Use a camera to improve your game—Shoot skiers in action, golfers teeing off, tennis players serving, high divers, horseback riders—any activity in which form is the essence of skill. From this footage, the players can analyze and correct their faults. They can screen the shots for themselves, friends and professional advisers. A Florida golf pro makes a profitable side line of such movies, selling them to players.

Add Comedy

Aad a comedy twist to a vacation film—For a new climax, shoot a humorous incident that will send your audience home chuckling. A mild form of mayhem can easily be cooked up, such as a scene in which you are seen returning home from a long trip only to be confronted with hundreds of milk bottles and mountains of newspapers on your doorstep. Mr. and Mrs. both utter the same words at the same time, "I thought you ordered them discontinued!"

Neighbors actually prepared this prankish reception for an Indianapolis couple recently. Returning from vacation, they found their front porch looking like an earthquake in a creamery plant. Empty milk bottles—painted with whitewash—were used.

Pets and Moppets

Bring pets into the picture—If there is anything more unpredictable than small children it is their pets. To keep the scene from becoming a wild-goose chase, mark off a small area for the "shooting stage." A fence, wall or other onstruction will help keep characters within camera range. A terrace or group of steps may provide a pleasing background and help contain the characters within bounds.

But how to teach a dog, or other animal who has not been specially trained, to walk on or off a scene? Use a lure. A bone on a piece of string—invisible to the camera—is drawn by an unseen assistant. The animal follows the lure to the desired spot, and there other characters take his attention. For the dog's exit, his master need only call from a desired direction.

Shoot Closeup Story

Shoot a picture in close-ups—If the script says, "Boy meets girl," can we screen it without recourse to long or medium shots?

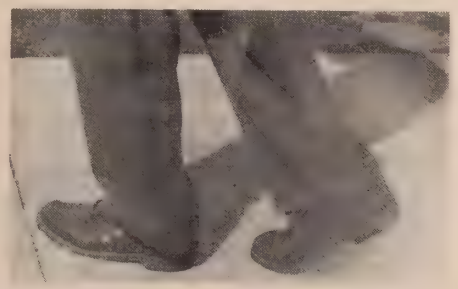
We start with close-up of feet. Pedaling feet show a bicyclist. Walking feet show a pedestrian. Are the feet in a hurry? Do they dawdle, hesitate, turn around, wander on side paths? The close-ups not only announce the situation, but also the mood and attitude of each participant.

When the two people meet, are they standoffish, cold? Or do the girl's feet move hesitantly toward the man's, and then boldly rise on their toes as if for a kiss? • *continued on Page 606*



FOR MOVING subjects, plan camera position in advance. Sun Valley photo.





CLOSE-UPS TELL a story . . . Feet bicycling. Feet walking. The entire story of a boy-and-girl meeting can be engagingly told with close-ups only.





CLOSE-UPS BRIDGE time and space . . . Hands opening doors and putting down hats show arrival of many guests for a party or family reunion.





COMPARATIVE test made with conventional lens (left) and Garutso lens (right) shows appreciable difference. Image of girl in left photo shows lack of sharp definition. These are frame enlargements from motion picture camera test shots.

"Depth of Field" Garutso Lens

Revolutionary new optical principle claimed

By LUKE HAMMAR

LENS DESIGNERS burning the midnight oil have solved many problems, but the working photographer who desires depth of field has to battle it out himself. To bring foreground and background into focus he can stop down the lens diaphragm. But this calls for use of faster film or slower camera speed, or increased illumination.

He can switch to a lens of short focal length, or he can "follow focus" by moving the lens adjustment as a screen subject moves closer or further from the camera.

But all of these choices are limited and mutually exclusive, so the best that ever can be achieved is a compromise.

The man who may rescue photography from this Scylla and Charybdis of conflict and compromise is Stephen E. Garutso, who has been experimenting with lenses since 1924, and now has many patents granted or pending in Europe and the U.S.

The Garutso lens is designed to provide great depth of field at relatively large apertures.

The manufacture of these lenses has not been undertaken, but standard lenses are being remodelled by the addition of one or more glass elements. These elements are made of optical glass, but with a hole in the center. The grinding of each element and the size of the hole in the center varies in accordance with the design of the lens being remodelled.

A reel of test shots, recently made with a standard 35mm motion picture camera, and exhibited for Hollywood cameramen, directors and producers, illustrated in dramatic fashion the difference between results with conventional and Garutso lenses.

Outdoor scenes were at *f*/8 and *f*/11, and indoor shots at *f*/2.8. When projected, the scenes taken with conventional lenses showed either foreground or background out of focus. But the shots taken with the Garutso lens show both foreground and background in focus, although it was not necessary to "follow focus" by moving the lens as a character moved, nor was it necessary to "split focus" by setting the lens for a compromise intermediate distance between foreground and background.

Lippert Productions has been the first to make use of the new lenses, which are rented by E. Goulden, Inc., Hollywood, Calif. Films made with Garutso lenses include, "Deputy Marshall," "Apache Chief," and "Tough Assignment."

Carl Berger photographed the first, and Ben H. Kline, the other two films.

A description of the optical principles involved is not being released on account of patent considerations, but the following statement is made by

• *Continued on Page 601*



E. GOULDEN, left, and Stephen E. Garutso show Garutso cine lenses.



COMPARATIVE tests were shot indoors and outdoors and screened.



FOREGROUND and background characters appeared in sharp focus.

10 Cine Camera Don'ts

By FELIX ZELENKA



WHAT'S WRONG WITH THIS PICTURE? IT'S STATIC, THAT'S WHAT. NO ACTION.

How to better your screen batting average

CAMERAMEN *never make errors, but sometimes Gremlins get into cameras. When they do, pictures become fuzzy, out of focus, off-color, incorrectly exposed, and not at all what we expected. To exorcise these invisible evil-doers, certain magic incantations, such as the following, can be very effective:*

- Don't shoot until first framing the scene carefully. What you see in the viewfinder eventually will appear on your screen.
- Don't assume that camera is set correctly. Before each shot, make it a practice to check 1), Aperture or *f* number. 2) Camera speed, normally, 16 frames per second. 3) Distance scale.
- Don't tilt the camera. In the viewfinder, watch the lower edge. Keep it parallel with the horizon.
- Don't walk with the camera. If a dolly shot is desired, use a vehicle on a smooth surface. A tripod may be improvised on a coaster wagon, child's tricycle, etc.
- Don't waste film on self-conscious subjects who wave at the camera or make faces. This will not occur if the subjects have something to do. Let Grandma proceed with her knitting, give children toys to play with, give the neighbor a tennis racquet, lawnmower, or other tool which requires action. With two or more individuals, get one to tell a joke, and have some anecdotes of your own for use in just such emergencies.
- Don't forget the light. In color, especially, shadows lose detail. With faces and other subjects, where color and texture are important, keep the sun slightly to one side, and behind the camera.
- Don't shoot into the sun. Light

• *continued on Page 598*



DON'T let film become lightstruck. Part of frame has washed-out appearance extending into sprocket margin.



DON'T tilt. Keep edge of viewfinder lined up with horizon, or install a bubble evel on camera or on tripod.



DON'T decapitate. Allow extra margin above heads. This is because of parallax, but it occurs only in close-ups—when camera is 5 feet or less from subject.



DON'T let fingers, tree branches or other obstructions get in front of lens. Make sure of clear field before beginning to film, especially before panning.



DON'T let a character mug or freeze as for a still. If she stares at the camera, point out something off-stage for her to concentrate on.



IN "STAMPEDE," CATTLE WERE KEPT ON TRAIL NEXT TO HILL. THIS HELPED KEEP THEM WITHIN CAMERA RANGE

FILM REVIEWS

Outdoor productions cause camera problems

By LOWELL REDELINGS

"STAMPEDE" **Allied Artists;** ***Cameraman*** **Harry Newmann;** ***Director*** **Lesley Selander;** ***Art Director,*** **Ernest Hickson;** ***Film Editor,*** **Richard Heermance** ***Starring*** **Rod Cameron, Gale Storm, Johnny Mack Brown and Don Castle.**

JOHN C. CHAMPION, the young motion picture producer, liked a story idea which centered about a typical cattle stampede. But when he checked into the cost of filming a stampede of the size and scale necessary to make the story authentic—and impressive—he was dismayed.

The stampede staged for the cameras in "Red River,"—it cost many thousands of dollars—was a major item of the film's total cost.

Champion had decided there was no way to cut the high cost of stampedes, when an associate came up with news of an "insignificant" event. The Mexican government had ordered the destruction of a large amount of cattle. They were going to drive the animals —who had hoof and mouth disease— off a high cliff in a remote area of Mexico.

Champion immediately made plans to film the mercy stampede. When he checked road maps, however, he found that the area was so wild that it was inaccessible to trucks with camera equipment.



INGRID BERGMAN. in "Under Capricorn" is shocked when she suddenly discovers a shrunken skull hidden in her bed.

He thought of using tractors, and then jeeps! That was the answer. He rented a fleet of jeeps, rounded up his camera crew, and filmed one of the great mercy stampedes in history.

"UNDER CAPRICORN"*—Transatlantic Pictures, Warner Bros. release.** ***Cameraman, **Jack Cardiff;** ***Director,*** **Alfred Hitchcock;** ***Art Director,*** **Thomas Morahan;** ***Film Editor,*** **A. S. Bates;** ***Starring*** **Ingrid Bergman, Joseph Cotten, and Michael Wilding.**

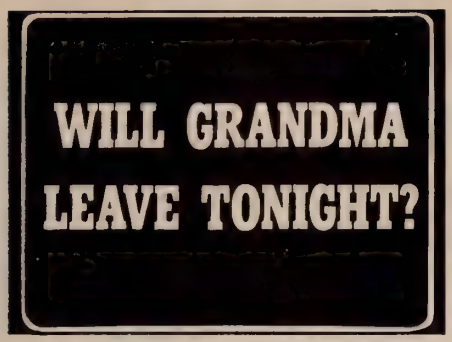
So you'd like to startle your audience? For a Halloween film you can create a real scare. A Halloween mask, a pirate's face, or perhaps an Indian's could do the trick.

Director Alfred Hitchcock jolts movie audiences by using a mummified skull—a shrunken human head in— "Under Capricorn." The story revolves about Ingrid Bergman, under the care of a heartless and scheming housekeeper, who attempts to drive poor Ingrid out of her mind by the frightening sight of the shrunken head in the film's dramatic highlight.

Hitchcock placed the head on a bed, covered it with a cloth, and centered the camera. Ingrid is seen sitting by her bed, downcast and despondent, under the influence of a drug. When she comes out of a stupor, the waiting housekeeper whips away the cloth, revealing the shrunken head. She screams—terrified. And so is the audience when a close-up of the skull flashes on the screen.

"GAY NINETIES" COMEDY

Shoot a one-reel home movie laugh-provoker



HUMOR IS AS valuable as a rare mineral. Like uranium, however, it often is sought in the Antipodes when it can be mined right at home. It can be found, for example, in the melodramas which thrilled the Gay Nineties with questions such as, "Will the mail train run tonight?" It is easy to concoct a yarn and • *Continued on Page 599*



THIS ONE-REEL fireside comedy opens as Grandma is seen receiving telegram.



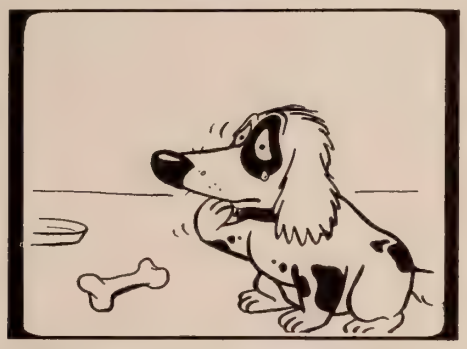
IT'S FROM Grandpop who says there are no more clean dishes left.



GRANDMA'S decision to leave causes mixed reactions with Mom and Dad.



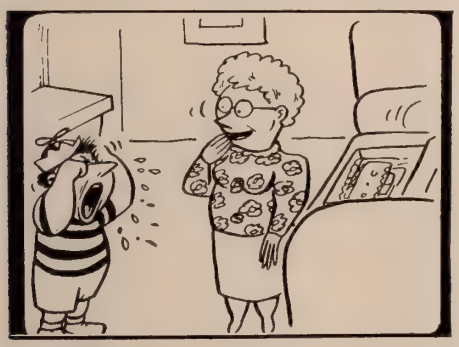
JUNIOR, however, has definite ideas on the subject. Close-ups show reaction.



PET POODLE joins junior in assuming a hang-dog expression at the news.



GRANDMA interrupts her packing at the sound of Junior's loud laments.



JUNIOR, with his persuasive logic, causes Grandma to decide on staying.



REACTION IS sunny weather and clearing skies. Close-ups show each individual.



DAD'S REACTION is disconsolate—driven to drink. But surprise ending is due.



GRANDMA leaves secretly. She hadn't intended to stay—only to quiet Junior.



CAST

MESSENGER boy, Grandma, Mom, Dad, Junior, and Pet Poodle (if available),



are in this little comedy, but story may be written to fit your own characters.

Shooting Big Game in the Yukon

By ORBIN COOKSEY

JOHN S. DAY is one of the country's top ranking hunter-traveler-photographers. His trophies include not only the kind you hang on walls, but also the kind you project on screens. In the latter category, he has more than 10,000 feet of color film taken in the U.S., Canada and Alaska, as well as travel films of some of the less-accessible places in South America. He also has filmed some shorts on farming and ranching.

He uses two Bell & Howell 16mm cameras, a magazine Automaster and a Filmo 70 D.A. He has two tripods for these cameras, and 5 lenses; a 17mm wide-angle; a 50mm, f/1.6; a 4-inch Eastman telephoto, f/2.7; a 5½-inch Astro Berlin Pan Tachar, f/2.3; and a 6-inch Cooke.

When not running off for sudden trips to Alaska or Scotland (which he visited recently) John Day may be found quietly running his huge Blue Moon Ranch, near Medford, Oregon, where he and his wife, Nan, raise registered Hereford cattle.

Shooting with gun and camera are very much alike, he opines, because the most important part is stalking the game and getting into position for a shot. The following narrative, therefore, is mostly about the hunting aspects of a Yukon trip, but we are assured that cine cameras and big game rifles were on the firing line together at all times during the trip.

HARDLY HAD THE excitement of my Canadian trip with John Day into the Koutney area of British Columbia for big game ended last year than we found ourselves planning another. After much letter writing and advice from other hunters, we decided upon Yukon Territory. Outfitter Mike Nolan, whose lodge is on Marsh Lake, 40 miles south of White Horse, Alaska, was engaged for a hunt.

One of the most interesting highlights of any trip, particularly one into the vast unfamiliar country such as the Yukon, is preparing for the trip:—clothing, boots, heavy socks, rain clothes, guns, ammunition, luggage, duffel bags, sleeping bags and air mattresses have to be provided as well as cameras, film and accessories. It is not easy to remember everything when planning a 2000-mile trip into a wilderness, with the drug, sporting goods, and photo supply stores left far behind. I started packing 30 days before our date of departure, but I still accuse John of leaving his entire packing until the last 24 hours.

• *Continued on Page 601*



GUIDE (left) watches grizzlies through binoculars while Earl Theisen, LOOK Magazine photog (center) and Orbin Cooksey, ready their cameras.



DAY'S B & H 16mm camera is carried in waterproof canvas bag, mounted on Quick-Set tripod for immediate action. Note tripod handle above saddle bag.

ON ALERT IN GRIZZLY COUNTRY

Hunting



JOHN S. DAY, with aid of wife and son, packs equipment including 2 Bell & Howell 16mm cameras, and five cine lenses.



FILM STARS Teresa Wright and Ginger Rogers were shot by the Days while fishing for trout on their Oregon ranch.

THIS MOUNTAIN LION WAS TREED, PHOTOGRAPHED, SHOT, WITHIN AN HOUR'S DRIVE OF THE OREGON RANCH

With Gun and Camera...



DAY AND GUIDE Chief Billy with pair of rare, elusive, white Dall sheep bagged on Alaska trip with gun and camera.



YUKON, ALASKA, family was filmed by Day. They live on fruits of winter trapping, fishing and summer berry-gathering.

Football—Tips on Filming the Game

Make a personal record of a big event

BY EDWARD C. HARRIS



THE LEAVES are falling, cool winds are driving off summer heat, and one of the most exciting seasons has arrived. In addition to the beauty of autumn, the thrills of football games are waiting to be filmed on sand lots and big time stadiums.

To shoot a story as we go along, the opening title can be a ready-made one from a newspaper headline. "Minnesota Meets Michigan," or "Yale-Princeton to draw 70,000." The newspaper moves away, revealing a hand fanning out a number of tickets.

The family or gang of friends is seen boarding an automobile or streetcar, complete with thermos bottles and other autumn accessories. This is where you insert, if appropriate, a close-up of a thermometer registering 15° or 20° below freezing!

Before entering the stadium, take shots of the crowds streaming toward the field. Vary the angle. One shot shows crowds coming toward the camera, another is from a 45° angle, and a third is a low angle shot, shooting skyward to show only feet. Don't forget the ticket windows, and a "must," in color especially, are shots of the individual banners floating over the stadium. If the sky is blue, get in as much sky as possible as background against the multi-colored flags. And don't forget the stadium building with old school landmarks or unusual architecture.

Any kickoff will do

For the game itself, rather than sit among the crowd, do your shooting from an aisle or high in the stadium. Otherwise somebody will stand up just as a touchdown is made, or a hat will block the camera lens. It's impossible to expect a crowd to stay seated during tense moments.

The kick-off is an important shot, but if you are unable to get it, another will come up, and it's a simple matter simply to splice the new kick-off shot in the beginning portion of the picture and no one will be the wiser.

There is no need to film every play. The amateur camera provides only two to four minutes of film time per loading, and an individual scene time of six to ten seconds. Compare this with the elaborate set up of the newsreel outfits—motor-driven cameras in several locations, a breathtaking array of lenses, a battery of cameramen, and elaborate editing facilities to skim the cream from thousands of feet of film shot during a single game.

In the light of newsreel experience, few amateurs would want to shoot an entire game. Getting the high points is really laid to luck and a knowledge of football. When the home team has the ball and is bent for a score, you have a better chance for a spectacular shot than when they are mired deep in their own territory. When the ball is within distance of a touchdown, or when previous plays indicate that the quarterback has something up his sleeve, there may be an excellent chance for a trick play or a pass.

There is a temptation always to follow the ball when it is passed or punted. Even if the camera does keep the ball in the viewfinder, it is but an indistinguishable blur, hardly discernable against the dark background. Rather than waste film on the ball, try to spot the receiver. When you do follow the ball, don't press the camera button until the ball approaches the receiver. If dramatic action is desired without regard to an actual game, any forward pass and any catching of a pass can be shot and later spliced together for a tight editorial sequence.

Shooting a football game takes film—and plenty of it. Be prepared to shoot twice as much as you are going to screen.

Get a shot of a cheering crowd and cheer leaders going through their antics, and other details that make a picture interesting. Intersperse shots of the scoreboard, the newsreel cameras, the people around you, or even shots of a "character" who takes the game to heart, and who can be the source of humorous shots cut into the reel.

Close-ups in any movie are essential, and this is where a telephoto lens comes in handy, right up to the final shot of the scoreboard as the game finishes.

Throughout the entire footage assembled into the final reel, mood and atmosphere must be maintained. Through action, little game sidelights, human interest and actual plays on the field, the story unfolds to the audience. Where the screen information is in adequate, subtitles may be cut in. Newspaper clippings can be photographed for the purpose.

As for equipment, a telephoto lens tops the accessory list. The standard lens will give a generous area of the gridiron, but as with all distance shots, the players will be extremely small. A two- or three-inch lens will bring the players to within recognizable distance, with a 16mm camera. For 8mm, the one or the one and a half-inch telephoto usually are used. For shots of spectators, the stadium, and other atmosphere shots, the standard lens is adequate. When using the telephoto, it is important to hold the camera very steady, or to use a tripod.

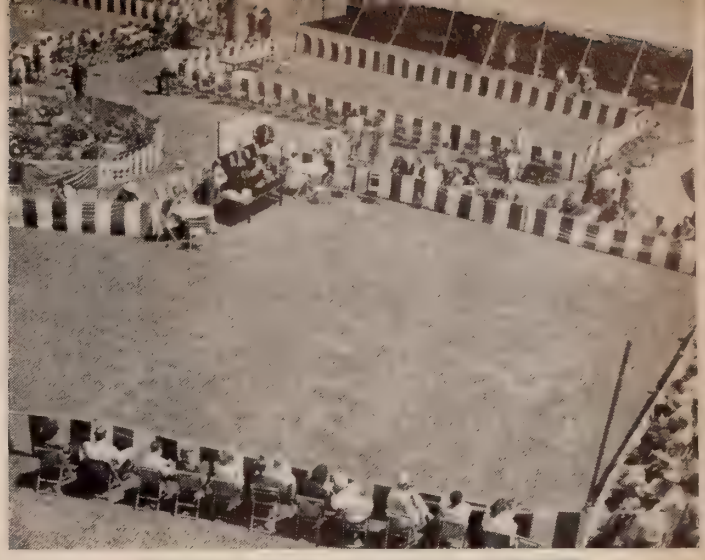
Try slow motion

Film some of the action in slow motion. If your camera can operate at thirty-two or more frames per second, shoot telephoto close-ups of the line men. Ignore the ball carrier for a while to get close-ups of the blockers on line plays.

Should the day be bright and clear, color is a safe bet to use. However, if the day is of the typical Indian Summer variety—smoky, hazy, with a reddish cast to the sky, black and white film is a good answer. In monochrome, the

• *Continued on Page 600*







1. **DANCING IN** the park is a fine theme for a Sunday film. But the screen may show more fluttering tree branches than twinkling toes, unless a low camera angle is chosen, and a neat blue sky background, above.

2. **A LONG SHOT** can establish the location of a dog fair surrounded by important buildings, but then moving the camera down to earth concentrates on essentials, as in top photo.



Choosing Camera Angles

By ROBERT LEE BEHME

How does a cameraman decide where to place the camera? What determines whether to use a high camera angle or low? A bird's eye view or a worm's eye angle? The answer is found by asking a question: What's the most important part of the scene? Is it the feet of a dancer or the cup of a coffee drinker? Then place the camera where it will emphasize these details. The second question is: What is unimportant? Are distant buildings, tree branches and other details necessary? If not eliminate these irrelevancies by choice of camera angle. How a shift of camera angle can improve four simple scenes is shown in the paired photos on this page.



3. **THE CLOSER** the camera, the more important the camera position. Bringing the camera down to table-level increases the drama of this close-up of a coffee drinker, below.

4. **A NEAT EXPANSE** of blue sky is not always available, especially on golf courses. But raising the camera to some 6 feet above the ground can eliminate distant trees and bring in the more appropriate sandtrap background.

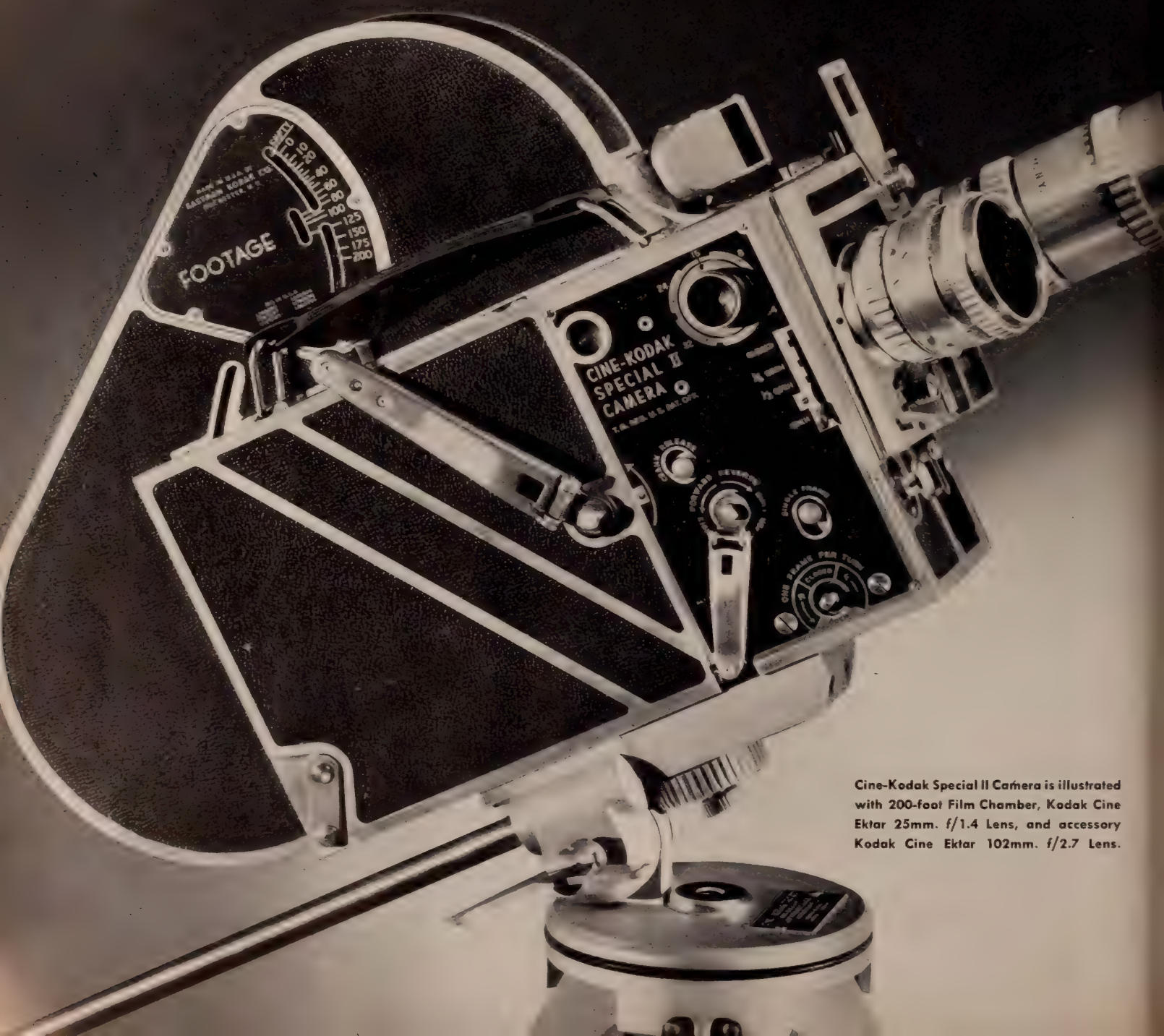






Cine-Kodak Special II Camera

THE WORLD'S MOST VERSATILE
16MM. MOTION-PICTURE CAMERA



Cine-Kodak Special II Camera is illustrated with 200-foot Film Chamber, Kodak Cine Ektar 25mm. f/1.4 Lens, and accessory Kodak Cine Ektar 102mm. f/2.7 Lens.

1 Standard Lens of Absolute Top Quality

The Cine-Kodak Special II Camera is supplied with either of two fine Kodak Cine Ektar 25mm. Lenses—*f*/1.9 or *f*/1.4—both members of the superb series of lenses that are the finest ever made for 16mm. cameras. Superlative lenses that match the camera itself in full capability.

2 Interference-Free Turret

The two-lens turret accepts lenses directly—any of *twelve* Kodak Cine Ektar and Ektanon Lenses. Because the turret is angled, there's never interference—physical or optical—regardless of speed, focal length, or barrel design of the Kodak Cine Lenses attached.

3 Adjustable-Opening Shutter

The shutter can be operated at open, half-open, quarter-open, and closed . . . and can be changed smoothly while the camera is running. The advantages—an easy way to make fades and dissolves . . . *extra* exposure control under brilliant lighting . . . and superfast shutter speeds. Shortest exposure—1/560 second . . . with the shutter at quarter-open and the camera run at 64 frames per second.

8 Speed-Control Dial

Finger-tip adjustment sets the motor to operate at *any* indicated speed from 8 to 64 frames per second. A cushioned brake saves the camera from racking vibrations when stopping at high speeds.

9 Single-Frame Release

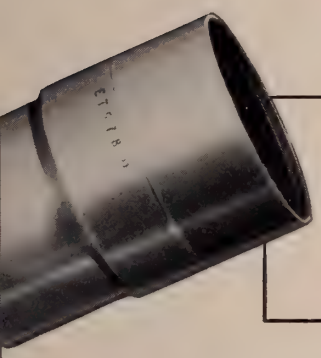
This control, which actuates the spring-motor drive, exposes exactly one frame . . . gives *each* frame uniform exposure . . . and makes animation easy and certain.

10 Hand-Cranking Shafts

There are two cranking shafts—one of which pulls eight frames of film per turn . . . the other, one frame. These shafts, among other applications, make possible switching to hand cranking for the filming of extremely long periods of consecutive action . . . attaching the camera to an electrical drive . . . and back winding film for lap dissolves, multiple exposures, and other special effects.

11 Complete System of Safety Controls

At the conclusion of a fade-out the camera stops automatically. To prevent waste of film, the shutter is fitted with a buzzer which sounds a warning when the camera is adjusted to run with the shutter closed. This is but part of the complete system of built-in safety devices that helps to eliminate almost entirely the opportunity for failure through oversight.



14 of the reasons Cine-Kodak Special II Camera is the first choice of the movie experts . . .

4 Interchangeable Film Chambers

The standard 100- or 200-foot Film Chamber supplied with the camera is easily interchangeable with accessory chambers. As a result, you can switch from one type of film to another any time . . . or replace a used roll . . . in a matter of seconds.

5 Accurate Footage Indicators

Three film meters keep you posted on film consumption. The automatic meter at the back of each film chamber shows the unexposed film remaining whether the chamber is on or off the camera. The mechanical meter on the camera indicates—in one-foot intervals—the amount of film exposed or wound back. And the frame counter provides the *extra* accuracy necessary for multiple exposures. It registers the passage of *each frame* . . . run forward or reverse.

6 Integral Mask Slot

The mask slot built in behind the lens and the set of 6 masks supplied with the camera provide an easy way to special effects. To film a double exposure, for example—just slip in one of the matched half-masks and shoot . . . then back up the film . . . switch to the other half-mask . . . and expose the other part of the scene.

7 Powerful Spring-Driven Motor

Cine-Kodak Special II Camera's efficient motor pulls 39 feet of film at a single winding—more than a minute and a half of movies at silent speed. Each turn of the winding handle is sufficient for exactly one foot of film—a convenient measurement device.

12 Reflex Finder

For highest precision in focusing and centering, Cine-Kodak Special II Camera's reflex finder provides an exact, through-the-lens view of the subject—free from parallax with all lenses . . . at all distances.

13 Eye-Level Finder

Cine-Kodak Special II Camera's eye-level finder system features individual clip-on front elements—one for each lens of different focal length. This full-vision system makes it easier to follow action than with systems that require masking to show the altered field sizes produced by long focal-length lenses. The rear peepsight is adjustable for parallax for distances from 2 feet to infinity.

14 Precision Manufacture

There is no finer guarantee of the ability of this superb motion-picture camera than its manufacture by Kodak—careful construction of each individual part . . . precise assembly . . . painstaking inspection of every detail of operation . . . by craftsmen skilled in the production of highly specialized optical and photographic mechanisms. As befits such a precision instrument, each Cine-Kodak Special II Camera is individually registered by Kodak . . . and upon request, the name of the owner is engraved without extra charge on a plate on the lens block.

For further information about this outstanding camera, see your Kodak dealer . . . or write Kodak for the free booklet, "Motion-Picture Making with the Cine-Kodak Special II Camera."

Price of the Cine-Kodak Special II Camera—from $898.50 to $1,125, including Federal Tax.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

Focusing Loop

When showing films away from home, it is always pleasant and desirable to be able to start the show with the projector in focus. If the beginning of a film is used for this purpose, the film must be wound back again after focusing, and this start and stop creates a certain anti-clamactic effect.

An extremely simple solution of this problem is suggested by John J. Kowalak, of Binghamton, N.Y. This is simply a 15-inch continuous loop of any suitable film, which is carried in the projector case. When setting up, the loop is threaded in the gate, the motor is started and the light turned on, and the projector is focused. Centering of the picture on the screen is checked at the same time. Then the loop is removed, the first reel threaded up, and the operator is in readiness for the show.

A variation on this is to use a bit of action for the loop which will repeat itself in an amusing way, such as two people chasing each other around a small building, or the like. With audiences of children, in particular, this will make "setting up time" a source of less impatience than entertainment.

Stroboscope Disc

The home movie enthusiast who likes to experiment with sound can frequently make good use of a little knowledge of stroboscope discs, whether his taste runs to tape, wire or disc. So long as the projector and phonograph are not linked mechanically, there is no guarantee that they are running in step with each other, and since a mechanical linkage is usually impractical, some such device as the stroboscope is virtually a must. True, the stroboscope will not hold the two devices "in sync" but it will indicate instantly any departure from that condition, so that immediate steps may be taken to correct it.



NEON LAMP is mounted near projector drive shaft to illuminate stroboscopic disc.





Revolving Disc

A stroboscope consists of a small neon lamp and a revolving disc with a certain number of black and white spaces around the edge. A neon bulb, when fed with alternating current, flashes once for each current impulse. Since it flashes on both the positive and negative halves of each cycle, the number of flashes per second will be just twice the number of cycles per second. On the usual 60-cycle current, it will flash 120 times per second. The number of white spaces or spots around the rim of the disc should be such that between flashes the disc will move ahead exactly the space from one white spot to the next. In this way, when the speed is correct the white spots will appear to be standing still.

The formula for figuring the correct number of spots for a particular disc is simple:

$$\frac{\text{60 x No. of flashes per sec.}}{\text{Desired R.P.M.}}$$

As will be seen, the numerator of this fraction, 60 times number of flashes per second, gives us the number of flashes per minute. This divided by the number of revolutions per minute tells us how many times the lamp will flash during each revolution of the disc. Since there should be one white space per flash, this is the answer we are seeking.

Take, for example, a phonograph turntable which we wish to operate on 60-cycle current at 78 r.p.m. The 60-cycle current will provide 120 flashes per second. This figure multiplied by 60 equals 7200, and 7200 divided by 78 gives us a matter of 92.3 spaces. Since it will be inconvenient to draw a disc with a fraction of a white space, we round this off to 92. To check the amount of the error which this will introduce, we divide 92 back into the 7200, giving us 78.26 r.p.m., which is close enough. For 60-cycle current, this works out as follows for the different record speeds:

78 r.p.m.	92 white spaces
45 r.p.m.	160 white spaces
33-1/3 r.p.m.	216 white spaces

This leaves us the question of the disc to be mounted on the projector drive sprocket. The desired speed of the drive sprocket is, of course, the desired number of frames per minute divided by the number of frames per revolution of the sprocket, or:

$$\frac{\text{F.p.s. x 60}}{\text{No. of teeth on sprocket}}$$

For the usual 16 frames per second, this works out at 960 divided by the number of sprocket teeth. For the usual 8-picture sprocket, 960 divided by 8 equals 60, which is the correct number of white spaces around the rim of the stroboscope disc.

In the case of magnetic recorders, pick a suitable shaft for the disc, count the r.p.m. accurately, and use the foregoing formulas.

Drawing up these discs is a bit of a chore, since the 360 degrees of the full circle must be divided into a certain number of segments. For that reason, we are reproducing here suitable discs for 78 and 33⅓ r.p.m. turntables, and for an 8-picture sprocket operating at 16 frames per second, all suitable for 60-cycle current. They may be cut out and mounted on thin cardboard, and are ready for use. Neon lamps may be obtained from practically any electrical house.

Checking the Viewfinder

If you have any doubts about the alignment of your camera viewfinder, an easy method of checking is suggested by Stanley E. Andrews, of Vancouver, B.C. Two pins in a strip of cardboard are used like a gunsight. Place the strip on top of the camera, parallel with the edges and directly over the lens. Sight along the pins and line up on a vertical object. Then place the sight on the side of the camera, level with the lens, and sight again. Where the two sight marks coincide will be the center of the area included in the frame, and should also be in the center of the viewfinder, if it is correctly aligned.

Parallax-Free Finder

When lining up on objects or titles very close to the camera, the viewfinder cannot be accurate unless there is some method of parallax adjustment.

Most methods involve some means of shifting the camera by a definite amount of lining up, or else an off-

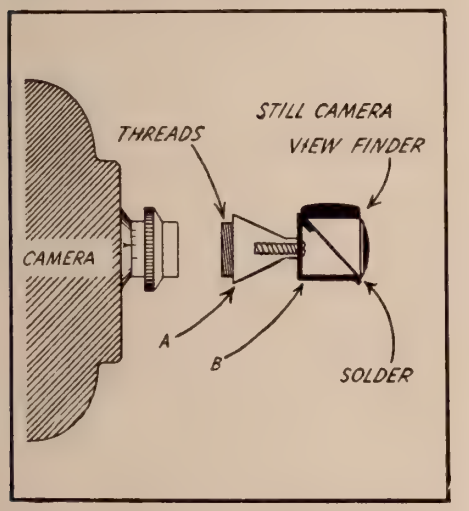
WORKSHOP

center target is used to place the lens in line with the object when centered in the viewfinder.

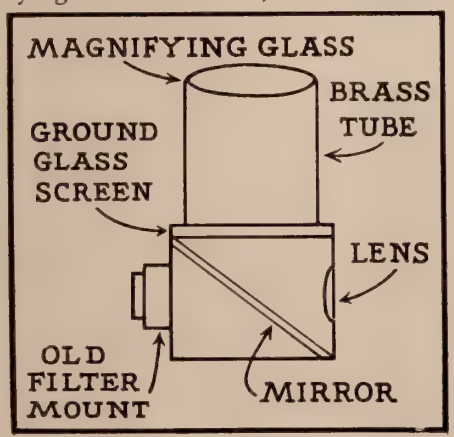
Another way is to sight along the optical axis, through the camera lens, or from a point directly in front of the lens.

A few cameras, mostly in the high-priced brackets, are arranged for focusing directly on the film, in which case there is no problem. Some magazine cameras can be equipped with a push-in dummy magazine with a focusing telescope, which is equally good. Sometimes, it is possible to use a dental mirror behind the gate, or to shine a beam of light through the lens so as to indicate the boundaries of the field.

However, there is one relatively simple solution of the problem, which can be applied to any camera, is easy to use and not too difficult to construct.



This is the use of a viewfinder which may be slipped directly over the lens while the shot is lined up. All that is needed is a simple viewfinder and some means of attaching it accurately to the lens. It is perfectly possible to make the viewfinder yourself, but it will be simpler if you can find an old one ready to use. If there is an old folding camera lying about the attic, the viewfinder



on it may be exactly what you need. It must be a finder of the type you look down into—not the kind which you sight directly through at eye level.

A viewfinder of the indirect type functions like a miniature reflex camera. A small lens in front gathers the image rays, a mirror set at 45 degrees reflects them upwards toward the eye, and a tiny ground glass or a field lens collects the image. The type with a field lens is often called a "brilliant finder" because of the increased brightness of the image seen in it. The ground glass type is easier to construct, but is a bit more trouble to keep clean. A focusing magnifier may be mounted above the ground glass for better visibility.

The accompanying sketches show a home-built finder, and a still camera finder. To attach the device to the camera lens, a filter mount or adapter ring may be used; or a special plug may be threaded to screw directly into the lens.

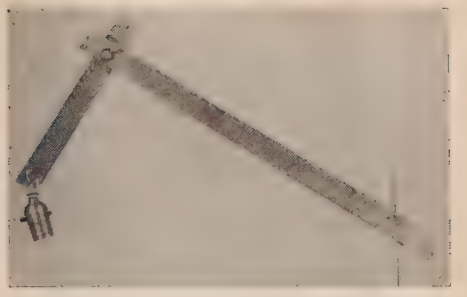
If a still camera finder is used, the field covered will be greater than you want. One test shot will tell about how much of the ground glass or field lens to mask off, after which an additional test or two should enable you to make it exact. Masking tape is the easiest way to do this.

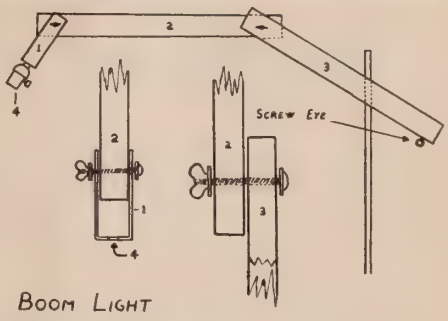
If you make your own finder, note that expensive achromatic lenses are quite unnecessary. An ordinary single lens, of the type sold in experimenter's assortments, is perfectly satisfactory. A few trials will soon show which focal length will give the desired results. The mirror should be a first-surface mirror, silvered on the front, but if you don't mind traces of a slight double image, a piece of ordinary "looking glass" will serve as well.

Boom Light Stand

Instructions for building simple light stands have appeared here from time to time, but not so much has been written on the making of a boom light. Basically, of course, a boom is no more difficult to put together than any other type of home-made light stand, but there are a few special problems. The main thing, of course, is to make sure that the arrangement is neither top-heavy nor off balance, so that it cannot tip over. The other important detail is to have a sufficient range of height and adjustment to serve the purposes of a boom, such as backlighting and special effects.

A simple solution of the problem is that worked out by Hal Coolidge, of Los Angeles. The accompanying sketch





BOOM LIGHT, made of wood, holds photospot lamp.

and photo show two slightly different forms. The unit is built around an old microphone stand or lighting unit, or even a heavy type of music stand. The best is a stand with a solid, circular base which is weighted, or can be. If the stand is of the three-legged type, the spread should be wide enough for good stability. A boom which tips over on the slightest provocation is a nuisance.

Adjustable Arm

As shown in the illustrations, the adjustable arm is made of strips of light wood, fastened together with bolts and wing nuts. The main supporting strip, marked "3" in the drawing, has a hole drilled in it at 30 to 45 degree angle, so that when it is slipped over the quarter-inch rod at the top of the stand it will slope upward at a fairly steep angle. The length of the various strips, and the other dimensions, will depend on the maximum height that you want to reach, the height of the base which you use, and the material used.

At the far end of strip "1" is mounted a U-shaped piece of sheet metal, such as strap iron, to which is fastened an ordinary household lamp socket. This takes a reflector type lamp—spot or flood, depending upon whether a concentrated beam or a wide beam is wanted. Use of this type of lamp bypasses the problems of building a suitable reflector.

The longest arm should be "3" and the shortest "1", so that there will not be too much strain on the thumbscrews. If the base is not heavy enough to make a stable unit, a heavy counterweight may be fastened to the lower end of "3" by means of the screw eye shown. The bolts can all be quarter-inch 20-thread.



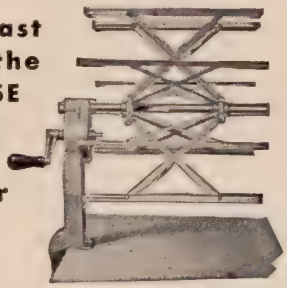
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Cine Club News

Members of the Movie Makers of ***Burbank, Calif.,*** a new club, are learning the elements of home movies in a four-month series of instruction meetings. One Tuesday of each month is devoted to projecting films which conform to the evening's assigned subject. The first three assignments were "Continuity", "Exposure" and "Composition". Workshop night, the fourth Tuesday in each month, is the time for the practical application of theories learned in the previews of the previous meeting. Also there is individual tutoring in editing, splicing and other phases.

Members of Peninsula Home Movies. Unlimited, ***San Mateo,*** Calif., each received a copy of member Fred Heward's four-page brochure, "Titles are Fun." The first annual picnic of this club drew almost one hundred members.

A documentary film of their city is being made by forty participating members of the Amateur Motion Picture Society of ***Albany,*** N.Y.

The Annual Banquet of the Camera Club of Hawaii, ***Honolulu,*** this month will include a print contest with "Humour" as the theme.

The 8-16 Home Movie Makers of ***Kansas City,*** Mo., held an "Ol' Tradin' Post and Auction Night." Movie equipment and accessories was sold, traded and auctioned among members.

The ***Seattle,*** Wash., Amateur Movie Club heard a lecture, "Your Exposure Meter and How it Works."

A series of 2″x2″ slides from Eastman Kodak Co., "Introduction to Picture Making," was shown to the ***New York*** Cine Club of the Deaf.

The "March of Time" documentary of movies was shown to the ***Los Angeles*** Cinema Club. This club maintains a "Swap Book," for members only, in which they list equipment to buy, sell or swap.

Club Roster

A club yearbook and roster, such as that published by the ***Grand Rapids,*** Mich. Amateur Movie Club, is an excellent project for any club. Nicely printed and bound, it contains the names of former officers, current committees, membership roster, general information about the club, an index of the club film library, history of the club, constitution and by-laws, and program for the current year. Advertising helped defray part of the cost of the publication.

The ***Auckland, New Zealand,*** "8" Movie Club, held a "Titling Night," when two cameras were set up and members' films titled. The club furnished the film and charged a small sum for each title.

Portland, Ore. Cine Club initiated a monthly bulletin, which resulted in 50% more members than usual attending the first Fall meeting. During a vacation Film Jamboree, members exhibited films of their summer vacations.

The Cine Division of the ***Boston*** Camera Club, starting their third season, invites readers of HOME MOVIES to one of their meetings, which are held on the 2nd and 4th Tuesdays of each month, 8 P.M., at 351A Newberry St., Boston, Mass.

The ***Northern California*** Council of Amateur Movie Clubs will have a film contest early next year. The Council was given a booth at the National Master Dealers and Photofinishers Convention at San Francisco, where many new club members were signed up.

The Council is sponsoring a 15-minute radio program, "Filming for Fun", on Sundays, 9:15 a.m., Station KRE, Berkeley.

Asheville Movie Awards

The First Annual Amateur Salon of Asheville, N.C., sponsored by the Smoky Mountain Movie Club, awarded trophies in five classifications. Separate awards also were made for the best photography, the best editing, and there was a grand prize for the best picture.

Family Films: 1st, "The Magnificent Accident" by Raymond J. Berger; 2nd, "Santa Rides Again," by Harold C. Flucke; 3rd, "Maxine's Big Moment," by William Messner.

Scenario Films: 1st, "Through the Valley," by Harry Atwood; 2nd, "Trapper," by Chas. J. Ross; 3rd, "Doghouse Blues," by Earle H. Sparks.

Travelogues: 1st, "Adventure on the Colorado," by Al W. Morton; 2nd, "Letter to Grandma," by John C. Sherard; 3rd, "Solduck to the Blue," by Theodore Sarchin.

Special Films: 1st, "Life Hangs by a Thread," by Paul R. Elliot; 2nd, "Macbeth," by David Bradley; 3rd, "Tiny Town," by Edmund H. Turner.

Documentary: 1st, "Crazy Over Water," by Frank W. Dibble; 2nd, "Volcano," by Allen Probert; 3rd, "October's Bright Blue Weather," by the late Stewart Derr.

Best Editing: "The Past Master," by Geo. A. Valentine.

Best Photography: "Macbeth," by David Bradley.

Grand Award for Best Picture: "Adventure on the Colorado," by Al W. Morton.

FILMS SCREENED:

At *New York* 8mm Motion Picture Club: "Will Power" by W. K. Bourgeotte of No. Hollywood, Calif.; "The Raggedy Man" by Andy Potter of Sherman Oaks, Calif., and "Hot and Cold" by Mrs. Leslie M. Williams of Los Angeles.

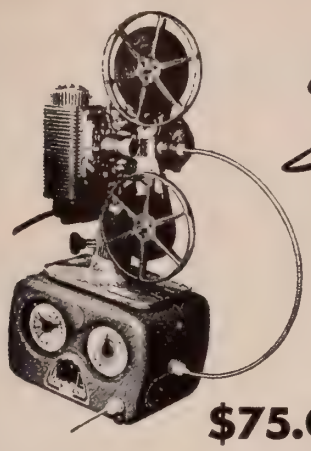
At *Minneapolis* Cine Club: "Autumn Foliage" by J. A. Brown and "Chippewa Handycraft" by Monroe Kelly. At Metropolitan Motion Picture Club, *Brooklyn:* "Yellowstone Park" by Ernest Miller; "Angling Time on French River," by Harru Groedel.

At Calgary, Alberta (*Canada*) Amateur Motion Picture Club: "Snapshots" by Bert and Keith Bannister.

At Amateur Motion Picture Society of *Milwaukee:* "Johnny on the Spot" by Sherburn Strobel.

At La Casa Movie Club, *Alhambra, Calif.:* "Fairyland" by D. M. Gardner; "Muscle Beach—Santa Monica" by L. M. Miller; "A Spring Barbeque" by C. L. Ritter, and "Let's Go South" by H. P. Carnahan.

At *Petaluma, Calif.* Cinema Club: "Family Fashions" by Payson Clark; "Members at Work" by Verne Guthrie; "Gene Has a Busy Day" by Dr. Wayne Musser, and "Wash Day" by Harold Lawson.



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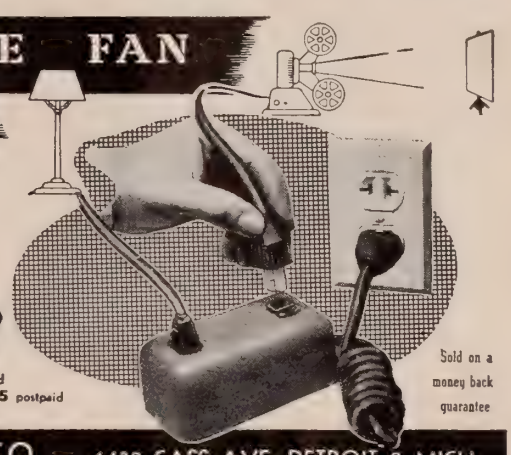
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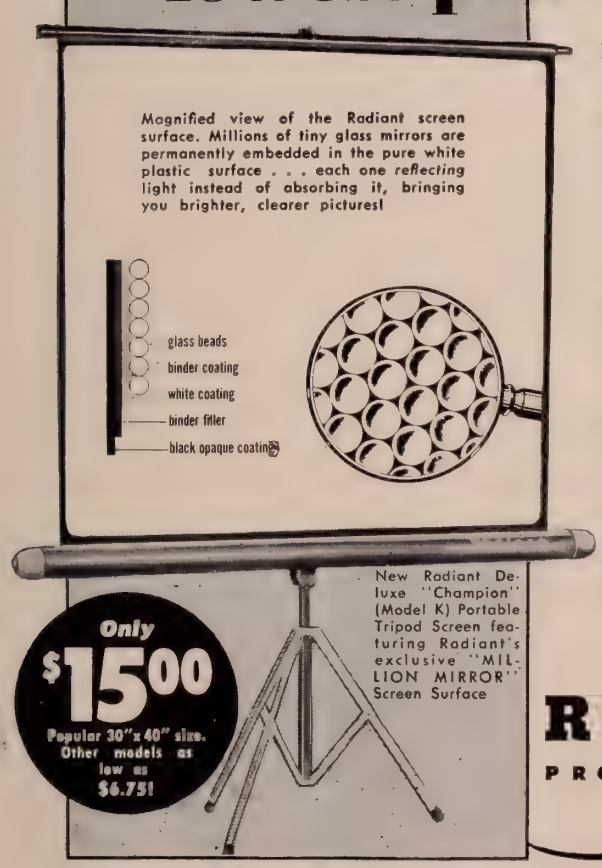
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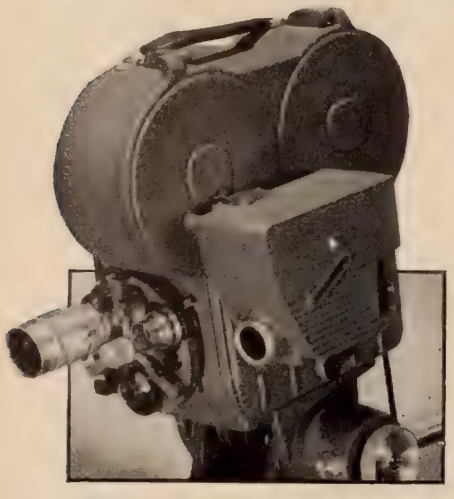
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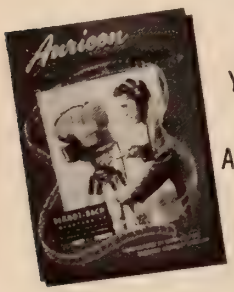
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HOLLYWOOD
Camera Craft Film Library
6764 Lexington Avenue
HE 6856

Castle's, Inc.
1529 Vine Street
GL-5901

Hollywood Camera Ex.
1600 Cahuenga Blvd.
HO. 3651

LOS ANGELES
Films Incorporated
1709 West Eighth St.

REDWOOD CITY
Sequoia Audio-Visual Service
1055½ Brewster Ave.
Phone: EMerson 4522

SAN BERNARDINO
Valley Film Library
1657 E. Street

SAN FRANCISCO
Brooks Cameras
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SANTA ANA
Frank's Cameras
407½ N. Broadway
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Ideal Pictures Corp.
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P. O. Box 1177-D

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HUTCHINSON
Don E. Reger Film Rental Library
Box 864, 5½ W. Sherman

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Lewy Studios
853 North Eutaw St. at Biddle
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537 North Howard St. (1)

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Don Elder's Film Library
208 Newbury St., Dept. HM
Frank Lane & Co.
5 Little Bldg.

BROCKTON
Iris Pharmacy
238 Main St.

NEW JERSEY

PASSAIC
The No-Wat-Ka Co.
257 Main St.

NEW YORK

ALBANY
Hallenbeck & Riley
558-562 Broadway

BROOKLYN
Reed & Reed Distributors, Inc.
7508 Third Ave. (9)

NEW YORK CITY
Commonwealth Pictures Corp.
723 Seventh Ave.
Films Incorporated
330 West 42nd St.
Institutional Cinema Service, Inc.
1560 Broadway (19)
King Coles Sound Service
340 Third Ave. (Zone 10)
Mogull's Films & Camera Exchange, Inc.
55 West 48th St. (Radio City)
Nu Art Films, Inc.
145 West 45th St.

OHIO

CLEVELAND
Sunray Films, Inc.
Film Bldg., 2108 Payne Ave.

OREGON

PORTLAND
Films Incorporated
314 S.W. Ninth Ave.

PENNSYLVANIA

ALLENTOWN
Commercial and Home Movie Service
727-729 West 19th St.

PHILADELPHIA
Ted Kruger
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Grady Young Pictures,
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Library Films announces three new one-reel comedy releases: Laurel & Hardy in "Country Hospital" and "The Hoosegow," and Zasu Pitts in "Ladies in a Turkish Bath."

These are available for 8mm, 16mm silent and 16mm sound projectors. Previous Laurel & Hardy releases are: "Dirty Work," "Brats" and "Hog Wild."

"A Christmas Dream," A Yuletide home movie to be released next month by Castle Films, employs stop-motion photography to animate a doll and other toys. Santa Claus works this magic in an appealing story of a little girl who is taught the spirit of Christmas. Available at photo dealers in two 8mm editions, and three 16mm editions, including sound.

Betrayed. Post Pictures. Starring Robert Mitchum, Dean Jagger, Kim Hunter and Neil Hamilton. A portrayal of the doubts and fears that assail a woman whose husband is suspected of a crime.

Air Force Films Now Available

"New Wings for Peace," a 10-minute black and white film has been completed by the United States Air Force. It tells the story of a young man who goes to Randolph Air Force Base for air training. The highlights of the Aviation Cadet program are brought out, showing the selection of candidates, training, living conditions during training and the opportunities to be contemplated by a graduate of this training. The film was produced at Randolph Air Force Base, San Antonio, Texas; Barksdale Air Force Base, Shreveport, La., and Williams Air Force Base, Chandler, Arizona.

"New Wings for Peace" (SFP 233) is suitable for screening to all age groups —and particularly young men interested in the Aviation Cadet program and their parents.

This motion picture is cleared for all non-profit screenings. Prints (16mm) are available on loan. Address the Public Information Officer at the following headquarters:

Hq. Middletown Air Materiel Area
Olmsted AFB, Middletown, Pa.

Hq. Mobile Air Materiel Area
Brookley AFB, Alabama

Hq. Ogden Air Materiel Area
Hill AFB, Ogden, Utah

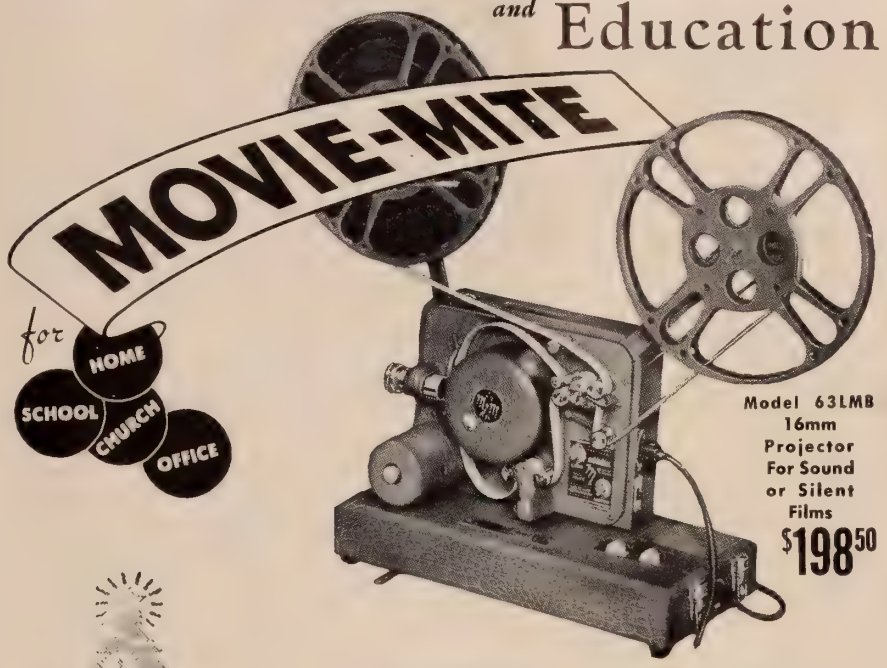
Hq. Oklahoma Air Materiel Area
Tinker AFB, Oklahoma City, Okla.

Hq. Sacramento Air Materiel Area
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GENERAL ELECTRIC

Product News

Paillard Triffilm Splicer

The Trifilm splicer handles 8mm, 9½mm and 16mm sound and silent film, and has an automatic self-adjusting cutting blade. The precise system of holding the film permits each splice to align with the sprocket holes. Being a wet type splicer, it has a special micarta knife to help remove the emulsion rapidly. Each splicer has an extra blade for the scraping knife. Finished in satin chrome, $19.95.



ReliantWith f/1.9 Lens

Kodak's 8mm Cine-Kodak Reliant Camera will soon be reaching the market with a Cine Ektanon 13mm *f*/1.9 lens in focusing mount. The fixed-focus *f*/2.7 lens will also be continued.

The new lens has an aperture range from *f*/1.9 to *f*/22, with a focusing range from 12 inches to infinity. At 12 inches the lens covers a 3.6-inch field. It will take Series IV Kodak Combination Lens Attachments. The camers with the *f*/1.9 lens is $97.50, including federal tax.

Combination Projector-Radio

A French company has designed a composite movie-projector, record-player and radio receiver. The instrument, known as the Radiocinephone and made by the Compagnie Francais du Radiocinephone, contains a translucent 13-inch center screen for film projection use, a phonograph turntable with crystal pick-up and an all-wave radio receiver. All three parts share a common amplifier and the two speakers.

Pathe, 16mm Camera

Pathe Cine has opened offices in New York at 521 Fifth Avenue to begin distribution this month of the Pathe Super 16mm motion picture camera through major photographic stores across the nation. This will be followed at a later date by a complete line of motion picture equipment and accessories.

Robert E. Brockway, president of Pathe Cine , American distributor of the French line of Pathe motion picture equipment, formerly was president of the American Bolex Company, American sales agents for Bolex cameras and Hermes typewriters. He is also president of Director Products Corp., manufacturers of the Norwood Director exposure meter and other photographic products.

Foreign Film Stations In Travel Booklet

"Notes for the Photo Traveler," just issued by the Eastman Kodak Co., covers such subjects as, "What's different about travel pictures?" "Customs Regulations," "What to Photograph," and "Exposure." It also lists field service offices of the U.S. Department of Commerce's Bureau of Foreign and Domestic Commerce.

A simple, self-explanatory chart tells the traveler where to mail exposed films for processing when in the United States and in foreign countries.

Free copies of the booklet may be obtained by writing Sales Service Division, Eastman Kodak Co., Rochester 4, N.Y.

New Photoflood Lamp

The new 375-watt photoflood lamp developed by General Electric, because of its narrower beam spread, put more light on the camera subject than the wide-beam 500-watt reflector photoflood lamp, which has been popular for use in movie camera brackets.

The new wattage permits the use of four of the lamps simultaneously without exceeding the capacity of most household electrical circuits.

The new photoflood lamps will be especially in demand for use in four- and two-lamp arm holders of the type which attach to the camera and illuminate the subject at which the camera is aimed.

Having a color temperature of 3400 degrees Kelvin, the new lamp is designed for both color and black and white. It has a medium screw base for use in an ordinary household socket, and a service life of four hours.



How one 375-watt photoflood lamp illuminates pretty model Lois Westgren from a distance of seven feet is demonstrated in the photo.

Filters Simplified

The terminology of color compensating filters—except to the photographer who uses them—has always been a language with symbols all its own. As a result, some time has usually been required by the uninitiated to learn what was what and how to choose the most effective filters for the particular job in hand.

The Eastman Kodak Company has taken steps to dispel this confusion, however, by announcing a new line of color compensating filters with practically self-explanatory designations, and variations in density from filter to filter which follow a more practical and useful progression than heretofore.

For example, the name, "Kodak Color Compensating Filter CC-05M", yields the information that the filter is a color compensating one (CC); that its density is .05 (05); that it is magenta in color (M), and hence absorbs green.

The new series includes yellow filters (to absorb blue); magenta filters (to absorb green); cyan filters (to absorb red); red filters (to absorb blue and green); green filters (to absorb blue and red); and blue filters (to absorb red and green). The initial letter of the color in each case is included in the filter designation to specify the color of the filter.

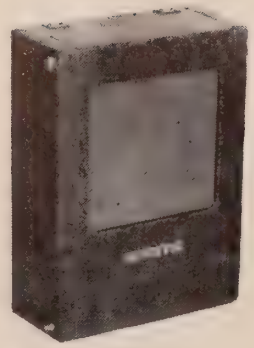
The numerals (such as 05) appearing in the filter designation specify the strength or absorptive qualities of the filter. The filters are spaced uniformly in density (instead of geometrically as heretofore) so that the difference between successive filters in any given series is .10, except between the first two in each series where the difference is .05. This has been made possible by the development of better dyes for filter-making purposes which can be kept to closer tolerances.

Because of the new uniform progression between filters, photographers can much more precisely control the color of light entering the camera—and thus the color of the finished results.

These new filters replace to some degree the CC filters formerly offered by Kodak. Although there is no exact similarity between any of the old filters and any of the new, a chart comparing the old and new filters—as well as a table of application—is included in a revision of the booklet, "Compensating Filters for Kodak Color Films." Copies of the booklet are available without charge on request to Sales Service Division, Eastman Kodak Company, Rochester 4, New York.

In general, the price of the new filters is the same as the old CC filters. These CC filters for use in obtaining cooler and warmer results—CC3, CC4, CC5, CC6, CC13, CC14, and CC15—will still be obtainable. The new filters will be available in the standard, lacquered gelatin-film squares, and they can also be obtained in mounted discs.

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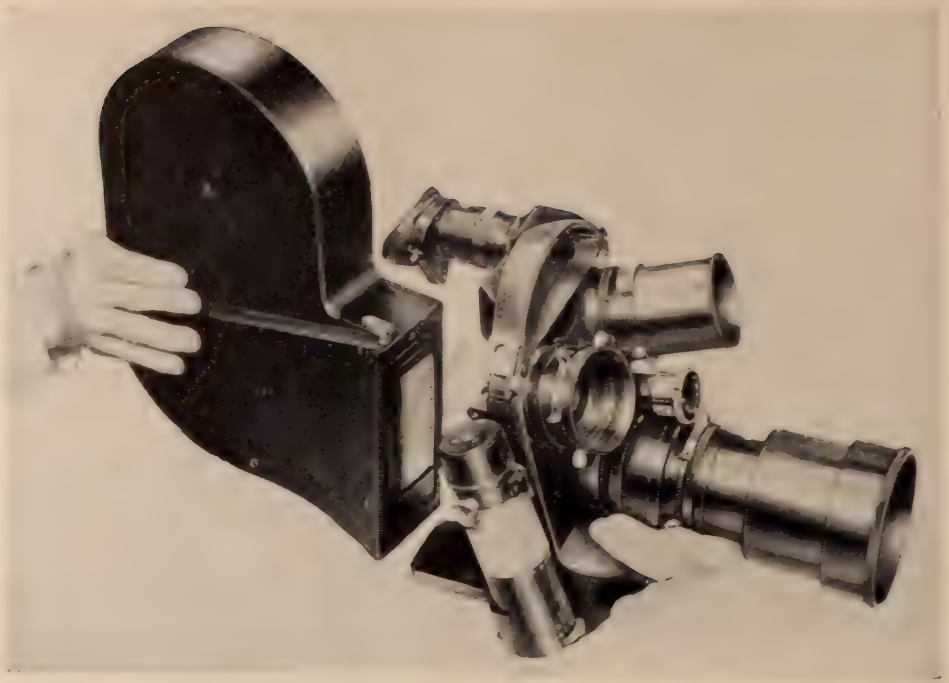
Use #127 roll film (black-and-white or Kodacolor). Your photo-finisher will develop and print in the usual way. You get eight full-size pictures (1⅝"x2½"), jumbo prints (2¾"x4"), or greater enlargements can be made!

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Radical Design—New French Camera

The "Camerette," 35mm motion picture camera, was designed to exactly fit the human hand for one hand operation. When held by the motor, with the magazine rested on the shoulder and pressed against the head, the camera is perfectly portable and workable at various angles. One hand is free for focussing, adjusting lens and other operations while shooting.

A three-lens turret is designed to mount any lens from 24mm to 500mm without optical interference between lenses. Mount is fitted with bayonet lock, knurled ring for aperture adjustment, grips for focussing and lens hood in which filter glasses in holders may be inserted.

The reflex viewing system works directly through the taking lens. View-the image on the focal plane is carried out by means of reflection by a mirror, inclined at 45°, placed in front of the shutter and rotating with it. The viewing image is transmitted by means of a ground glass and prisms to the magnifying eyepiece. The shutter blade, in front of which is placed the reflex mirror, has a maximum aperature of 200°. This is adjustable to 40° by knob. Automatic film-gate magazines (100 and 400 feet) are interchangeable. A footage indicator is on each magazine.

The camera drive is by a very small and light 6 to 8 volt motor, which, being in cylinder form, also acts as a handle for the camera. A rheostat adjusts speed from 8 to 40 f.p.s. A non-spillable battery, 9 pounds, is carried in a leather waist belt. One charge will run 4000 feet of film. Battery charger is included in the standard equipment. A spring motor or hand drive gear box also can be used.

The standard Camerette unit includes the camera, one 100 foot film-gate magazine, electric motor, battery in waist belt and charger—$1,742.00. Accessories include spring motor, gear box for hand cranking (1, 8 or 16 frames per turn), 220 volt, 60 cycle motor, case, filter holders, and 400 foot film-gate magazines. Coated and mounted Kinoptik lenses in focal lengths from 25mm to 300mm are available.

Keystone Cameras

The Keystone 16mm A12, a two-lens turret camera, is equipped with a wide-angle viewfinder, and three other matched viewfinders which automatically fall into position as the turret is rotated. Other features are a separate trigger for single-frame shots, seven speeds, and built-in exposure guide. Price $98.00, including tax, with *f*/2.5 Wollensak lens; or $129.50 with *f*/1.9 Wollensak lens in focusing mount.

Model A9, a single-lens version of the A12, has the same motor, which gives a 20-foot run with one winding. Both audible and visual footage indicators are furnished, as is a continuous run lock. The A9 is $74.50 with Wollensak *f*/2.5 lens; or $106.00 with Wollensak *f*/1.9 lens. Model A7, with Wollensak *f*/3.5, is $64.50.

Lightweight Tripod



The Elevator "Lightweight" tripod ($19.21 incl. tax) features low weight(5lbs.) and heavy duty pan head with degree-marked base. Height fully opened 68½", closed 34½", elevator rise 12½".

Radiant Screens

Radiant's "Champion" screen now is the "DeLuxe Champion," and the model "DL" is the "Screenmaster."

Revere Line

The Revere line for 1950 includes five new models of cameras and projectors and a magnetic tape recorder.

Lowest priced of the new models is the Revere Ranger 8mm spool camera. With an *f*/2.5 coated lens, it is $62.50.

The Revere "77," lowest priced 8mm magazine camera, with *f*/2.5 lens, is $87.50. The "67" 8mm magazine turret camera with a 2-lens turret head, and *f*/2.8 lens, is $104.50. Price includes tax.

New projectors are the Revere "90" 8mm, and the improved Revere "48" 16mm silent. Features of the "90" are: An extra 17mm wide angle lens that more than doubles the picture area; an improved film track and professional type stainless steel film retainers and guides; choice of 500- or 750-watt lamp; and 400-foot reels.



The Revere Magnetic Tape Recorder ($159.50) provides a full hour of listening time per reel. It can be used for recording audio titles for silent movies, home talent, speeches, radio programs, conferences, school activities, etc. The tapes can be "erased" at any time and used over again, and editing and splicing can be done with ordinary scotch tape.

Book Reviews

FILM FESTIVAL, Documentary 49, 7x9½, illustrated, 38 pages, Edinburgh Film Guild, Edinburgh 2, Scotland, 1 shilling. (U.S.A., Irving Ravin, 56 West 93 St., New York City).

Published for the Third Annual Festival of Documentary Films, held in Edinburgh in September, this magazine is a collection of reports on documentary photography throughout the world. John Grierson leads off, and is ably followed by Roger Manvell, Paul Rotha and other important names in documentary filming who discuss each country's work individually.



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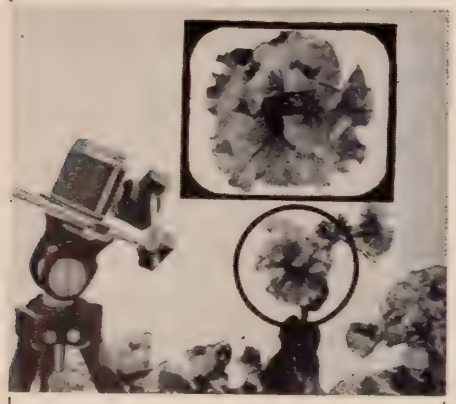
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TAKING YOUR BABY'S PICTURE by, Stieri, 6x9¼, 128 pages, illustrated, Greenberg Publisher, New York 22, $1.95.

A camera cannot of itself produce natural and attractive pictures, the author says, as if to give pause to the "just press the button and we do the rest" school of thought. Not that this is a ponderous treatise—it's a straightforward, down-to-earth presentation of the problems involved in taking still pictures. A word on the psychology of handling babies is followed by eight practical chapters: 1. Setting the stage for indoor baby pictures. 2. Photographing baby indoors. 3. Photographing baby outdoors. 4. Choosing camera and additional equipment. 5. Choice of films. 6. Getting the most out of your equipment. 7. Developing, printing and enlarging. 8. Analyzing faulty negatives and prints.

THE INFORMATION FILM, A Report of the Public Library Inquiry, by Gloria Waldron, Columbia University Press, New York, $3.75.

The information film includes documentary, educational and art films in 16mm for adult, non-commercial release. Production of these occurs only sporadically by occasional business groups, government bureaus, civic groups, camera clubs and private foundations. Distribution of these through scattered film libraries, occasional public libraries and dealers is unprofitable and ineffective.

It does not seem likely that adult information films ever will be self-supporting any more than public schools, music institutions or art museums. A national production center as proposed would encourage business, and private agencies to produce needed films. It also would finance worthwhile films.

This book is the first one to examine the entire field and to propose concrete answers to one of the most important problems of our time. Four appendices contain a detailed description of the method and sources for the study, a summary of the questionnaire findings, a glossary of motion picture terms, and a sample script of a documentary film.

Cine Don'ts

• *continued from Page 579*

striking the lens causes flare. To check before shooting, note that the shadow of the lens hood should cover the glass part of the lens.

- Don't allow your camera to run down. Wind it after each shot. After you're through shooting for the day, if camera is empty, let spring run down so it will not be stored while wound to tension.
- Don't load or unload film in direct sunlight. Find a shady spot or use

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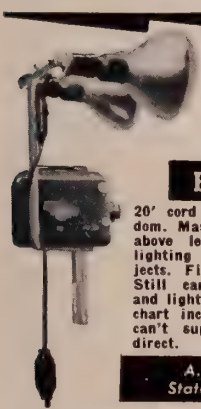
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the shade of your own body. Before loading, use a small brush to dust the interior of the camera, and especially the film gate.

- Don't close the camera, after loading, until first ascertaining that it is properly threaded and running smoothly.
- Don't use a handkerchief on the lens. Use lens cleaning paper obtainable from any camera store. A soft, camel's hair brush to dust the surface of the lens makes it unnecessary to clean too often. The brush should be used for the lens exclusively, and not for dusting camera.
- Don't store camera or film in hot or humid place. Keep out of direct sunlight. In a car, the glove compartment and the trunk are poorest places for precision equipment.
- Don't be satisfied with unedited films. Start by putting a title at the beginning and end. Remove blank frames, and improperly-exposed or out-of-focus scenes. Put remaining scenes in logical order. Surprised—the improvement this makes over an unedited reel!
- Don't hesitate to film retakes. If a scene is not good enough, assemble the characters and shoot over.

Shoot Gay Comedy

• *continued from Page 581*

spike it with suspense. Here is an example:

In the happy family wherein our story takes place, Grandma decides to go back home to Grandpa, then changes her mind. Whether or not she will leave however, holds the audience on the ends of their chairs, until, in a surprise ending, it turns out she all the time intended to leave anyway.

This is the kind of story that gives our characters opportunity to indulge in a universal desire to mug before the camera. Restraint—a virtue of great actors like Laurence Olivier—may well be reserved for professional Thespians.

Before shooting this little family comedy, let's write a shooting script. The list of shots might start as follows:

(LS) Long shot.
(MS) Medium shot. Full figure of the characters.
(MCU) Medium close shot. Waist figure.
(CU) Head and shoulders.

WILL GRANDMA LEAVE TONIGHT?

1. (LS) Messenger boy walks up to door.
2. (MS) Boy knocks on door. Door opens. Grandma appears. Boy hands telegram to her.
3. (MS) Grandma opens telegram as other members of the family approach.
4. (CU) Grandma reads telegram, then sadly hands it to Mom and Dad.
5. (CU) Telegram reads, "PLEASE

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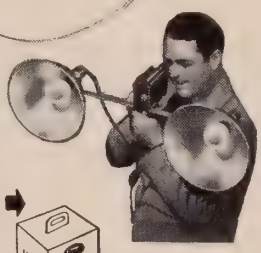


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COME HOME." (CU of telegram.)
6. (MCU) Reaction shot. Mom and Dad, in 2-shot, register joy and grief at the news.
7. (MS) Grandma packing. She brings suitcase from closet, and gathers clothes. Dad enters with golf clubs and other items to store in closet. Junior, with Pet Poodle in his arms, enters crying.
8. (CU) Junior blubbering.
9. (CU) Grandma hesitating.
10. (MS) Grandma announces she will not go after all. She proceeds to unpack her suitcase.
11. Subtitle: "I will remain."
12. (CU) Junior, happy.
13. (MS) Junior, Pet Poodle, and Mom, all happy. Dad shakes Grandma's hand as if he is pleased with the news.
14. (CU) Dad, driven to drink, guzzles milk.
15. (MS) Junior and Pet Poodle run out to play in front yard.
16. (MS) Dad sadly drags golf clubs and other items out of closet, as Grandma proceeds to put her clothes back.
17. (MS) Mom enters as Dad exits dragging golf clubs. Mom and Grandma whisper silently.
18. (MS) Back door. Grandma moves stealthily out, carrying suitcase. As she departs, she speaks:
19. Subtitle: "Dad will need to be cheered up."
20. (CU) Grandma speaking.
21. Subtitle: "Tell him I will return soon." FADEOUT.

Whether you follow this script, or write your own, let the incidents tell the story with a minimum of demand on histrionic talent. And keep the audience guessing until the climax.

Football Filming

• *continued from Page 584*

picture will be crisper, shadows more finely etched, and a general feeling of autumn prevalent in all of the shots. A haze filter will be useful with color film. With black and white use a yellow filter.

Some football teams do not allow motion picture cameras. A telephone call in advance will reveal whether there are such regulations and the filmer can buy his tickets for the games that do permit cameras to be used.

Finally, when it comes to editing, various devices may be used. A running gag may be inserted—such as the character who always is too busy munching a hot dog to see the action—or other gags suggested in July Home Movies. Or, reaction shots may be interpolated such as suggested in September Home Movies.

Humor may be added with shots of Junior and his sand lot football team, or a montage may be made of a season's games titled, "High Spots of 1949-50." Color, atmosphere, thrills and excitement will make this a wonderful season for filming.



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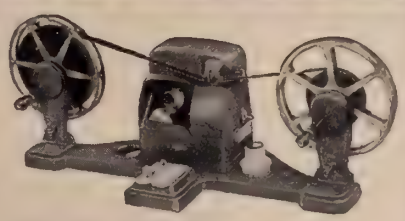
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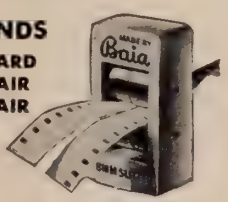


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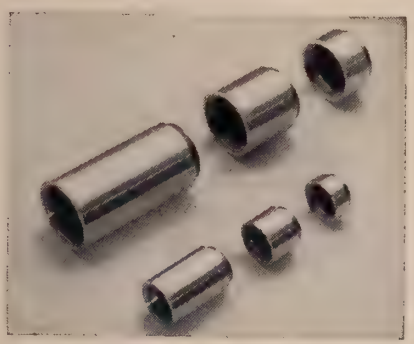


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"Depth Lens"

• *continued from Page 578*

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In trick shots, particularly where several planes of glass are used, the usable wide apertures of Garutso lenses will permit light levels of low enough heat value that the breakage of glass due to high temperatures will be lessened."

A series of half hour, television concert shorts have been scheduled for filming with Garutso lenses by World Artists, Inc., beginning with "Personal Record," starring Artur Rubinstein, and filmed by Arthur Crosby.

Hunting--Gun / Camera

• *continued from Page 582*

Previous hunts taught us that it paid to keep scope sights and camera lenses dry. We worried and fretted over this until John's wife, Nan, came home a

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few days before we were to leave with a number of plastic vegetable bags. These, it turned out, worked perfectly.

Two weeks before our hunt, the editor of Look magazine phoned. Would we like to have photographer Earl Theisen accompany us? We would —and did.

Three of us, with 830 pounds of luggage, boarded a plane for White Horse, Alaska. About 30 minutes out of Seattle, I was looking across the wing into British Columbia, 100 miles distant, and only subconsciously noticed that the plane seemed to be struggling through the air. Suddenly I shifted my vision to the left propeller where, for a good 30 seconds I studied the shape and color of the blades, not realizing until then that it should have been turning over at about 4,000 revolutions a minute instead of standing still. This propeller I had been so calmly studying had just konked out and we had turned around and were heading back for Seattle. The pilot brought the plane down to a perfect landing. This incident caused us a 24-hour loss of time.

When we landed in White Horse, we were picked up by our outfitter, Mike Nolan, and taken to Marsh Lake. The following day at noon, the three of us arrived at our tent camp, 60 miles west of White Horse on the bank of Moose Horn Lake. Here we were greeted by the camp cook, five Indians, three guides and two wranglers.

The guides are deputy game wardens and their duty is not only to enforce laws but keep the hunter from getting lost in the vast wilderness. According to a board of trade pamphlet, the Yukon is larger than the combined states of Oregon and California, with a population of 6000, including Indians and members of air force units.

The outfitter had assigned the chief guide to me. Hill Hall was his name, but we soon changed it to "Chief Billy," which seemed to please him. Billy was a big man, smart, kind and with a tender smile. Fifty years old, he had hunted and trapped the Yukon since he was a small boy. During the tribal days his father was a medicine man and his grandfather the chief. John Day's guide was Georgie Sidney, a nephew of the chief. Both men had an uncanny faculty of being able to retrace their steps for miles through nothing but spruce trees, muskeg and caribou moss.

Wranglers play a very important part. Their duties are to have horses saddled and ready at daybreak. After a kill is made, they take pack horses and bring the kill back to camp. Skinning and preserving hide and horns, is their duty, as well as quartering and preserving the meat for food.

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The day we arrived at Moose Horn Lake, the Indians excitedly informed us they had spotted at least a dozen sheep on big, sprawling Mt. Granger across the lake. The Indians had been watching the sheep all morning with their naked eyes, a distance of not less than eight miles. We found it difficult to even locate them with binoculars.

John and I had planned to hunt moose on the lower slopes for the first few days so as to condition ourselves for the more strenuous mountain climbing after sheep. But Chief Billy had been studying the rams through our spotting scope. He advised that one of the rams horns made a complete curl, and another appeared to be of record size. We didn't wait.

With the two guides, guns and cameras, we headed across the lake toward the mossy slopes of Mt. Granger.

At 4 p.m. we reached an obscure peak on the downward side from two big rams. We lay flat on our stomachs studying them through our binoculars, whispering when we talked. The rams were big and pure white, and their horns made a complete curl. But to stalk them from our position and stay on the downwind side meant crossing a big shale slide in plain sight. We arrived at a plan that would give Earl a chance for pictures. This called for the two guides to leave us and go around the mountain on the back side, up behind the rams. This we hoped would run them over one of the two passes that lay on either side of us. Either would necessitate our running at least 100 yards to get a shot at fair distance.

The two guides said it would be an hour before they showed themselves to the rams. Their timing was perfect. At the end of the hour, the rams started running straight toward us. Excitedly we waited in crouched positions to see which pass they would take. Luck was with us, for they chose the sunny pass which made for better targets for guns and cameras.

John and I ran to a high spot some 100 yards closer to the pass and Earl followed fifty feet behind. It had been decided by a flip of a coin that I was to shoot first. I had both rams in my scope, trying to pick one with the largest horns. I chose the lead ram and squeezed the trigger. Then John shot. The first and the second Dall sheep tumbled headlong over moss and rocks.

Sheep are smart and elusive animals. In evading predators they depend entirely upon their ability to see, smell and hear. We considered ourselves very lucky that on the first day we had accomplished what most hunters hope to do in weeks.

The largest trophy in the hunting party usually carried a reward. But although I had my choice of the two rams, when we measured the horns, I lost to John by one half inch. His trophy was the biggest.

On the third day we rode horses along the timberline, watching for moose and bear. Noon found us on a ridge about seven miles from camp where we were able to see for miles.

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We shall never forget the magnitude of the country and its beauty. Our horses grazed as we lay around on the soft caribou moss. We ate sandwiches and gazed at the country beyond. We had come to the Yukon at the most beautiful time of the year. Before us, as far as we could see, lay a vast, rolling valley sprinkled with deep blue lakes. A chain of round-topped mountains guarded the valley in the background. The valley floor was a carpet of bright red from the leaves of sprawling buck brush. Rich yellow leaves of the willow bushes formed a ribbon around the steep slopes of the mountains, graduating into sulphur colored caribou moss and dead grass on the mountain tops.

The end of our two week's hunt was only two days away when through binoculars Chief Billy spotted moose standing in a jackpine flat some five miles away. One carried a huge rack of horns. This was my chance. We started stalking.

Suddenly, to my right about 200 yards away, a cow rose to her feet and let out a grunt. Six moose came to their feet. A big bull rose about 250 yards away. His head and horns were the largest I had ever seen. As I aimed, another bull jumped up and stood in my line of fire. He was only 30 feet away!

This distance was dangerously close for an unpredictable moose and certainly too close to be using a telescopic sight. With difficulty, I managed to place the cross hairs of the scope just behind his ears. The shot had to be deadly—this was no place to have a wounded bull moose on our hands.

While holding my aim I called to Earl to hurry with the picture taking. During this, the chief, some distance behind, started yelling, "Shoot, hurry and shoot!" The moose didn't move from his broadside position, he stared right at us. Nothing was moving but the shutters of Earl's camera. Finally Earl told me to shoot, and I pulled the trigger. The moose fell.

Simple and easy—but had the moose moved, I would have had difficulty in finding the vital neck spot with the telescopic sight. The gun with open sights which I planned to use in case of close shooting was in the chief's care. After the blast, I looked toward the distant bull which I had wanted. He trotted slowly away.

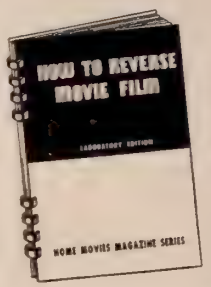
"I'm sorry about that big one," Earl said, "but I have just taken the most exciting pictures of my career." Pictures like that are harder to get than big moose horns.

The hunt was soon over and after a round of goodbys the little seaplane came for us and our trophies, three sheep, two moose and two grizzly bears—to say nothing of the pictures Earl and John had taken, which were more important than the wall-type trophies.

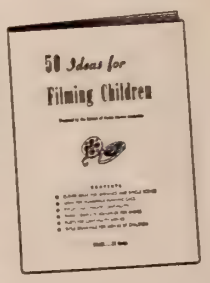
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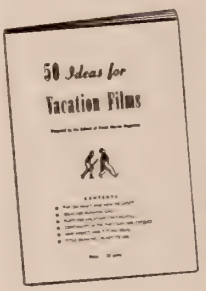
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MISCELLANEOUS

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Fight Infantile Paralysis

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THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS

Ideas to Shoot

● *continued from Page 577*

Close-ups also bridge time and space. For example, let's consider a film of a holiday party or family reunion. Guests arrive, ring bells, enter doors, greet friends, dispose of wraps, accept drinks, eat food, etc. It would take a lot of expensive film to record all these details, and it certainly would be boring. Can it be done with close-ups?

The first close-up is a hand on a doorbell. A hand opens a door. A hand places a hat on a table, a hand lifts a cocktail glass—these short close-ups bridge the gap between the arrival of the guest and his appearance in the living room. We have brought him into the house without wasting a lot of film on irrelevant details of his arrival.

The close-up technique goes further. After the hand is seen placing the hat on the table, show another hand doing the same thing, and then another. Speed up the shots and there will be a montage of hands, one after the other, putting down their hats, making it clear that there is a large crowd. The first shots run about 8 seconds. Then each hand with the hat routine is made shorter, until the final close-ups are only 2-second shots on the screen.

Many other incidents can be told with close-ups. A child in a jam pot would call for such easy-to-shoot close-ups as these: Close-up of jampot . . . child's hands . . . hands on jampot . . . same with jam smeared . . . chair with footprints . . . door opening . . . tiny feet running . . . a tiny fanny being spanked . . . Get the idea? The entire incident is told without a single long shot and not a wasted frame.

Imagination—there's plenty room for it when the close-up technique of story-telling is used.

The close-up is a powerful device because it enables you to select the essential and eliminate the non-essential. The use of close-ups is the weak point in many amateur productions. By practicing—by filming only close-ups for a while—you will readily improve your entire camera technique.



"Don't mind Dad. Being a lawyer, he makes record shots of everything."

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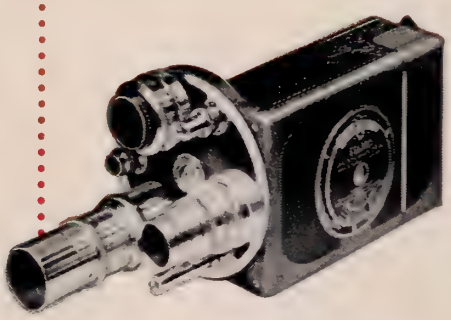


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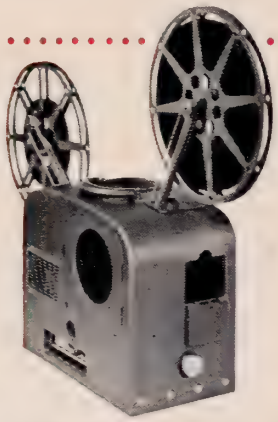
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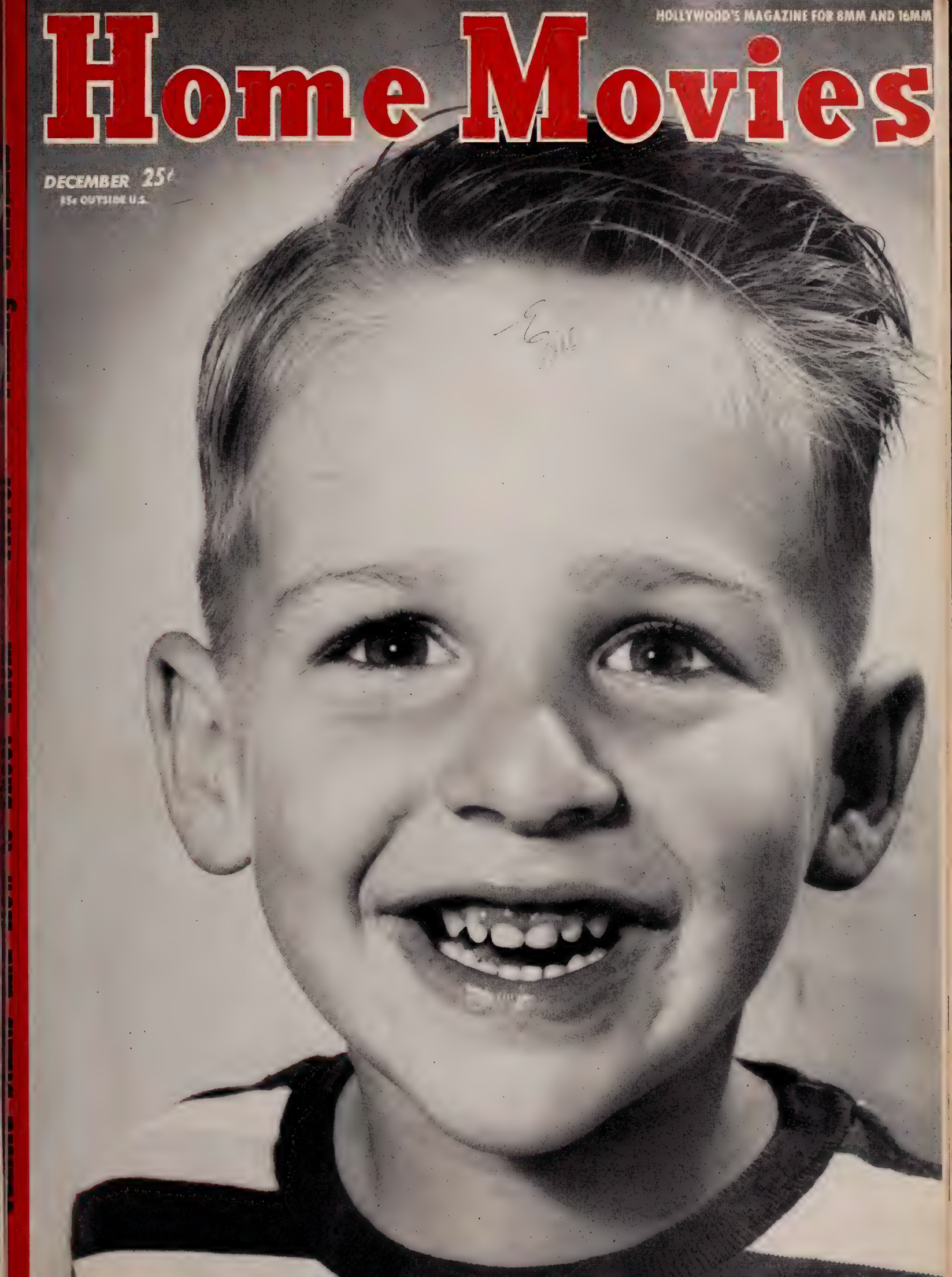
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Bolex Cameras are sold and serviced through leading camera dealers everywhere.

QUESTIONS and answers

Scratches and other marks often appear on my films. I think the processing plants are to blame, as I have noticed scratches on a brand new reel which I have not yet projected.

If a projector's film gate is cleaned before each projection, the film will suffer few abrasion from the dust, lint and gelatine particles which normally collect. But equally important is the cleaning of the camera before each loading. A small brush may be kept handy to clean the film gate. The camera—and not the film processing plant—is the likely villain in the case of the new reel which exhibits scratch marks.

Can winter night scenes be filmed in color?

Yes, and often better than summer. Brightly-floodlighted buildings, streets, or store windows can be filmed at night with a fast lens (about *f*/1.9), shooting at 8 frames per second. Wet streets fortunately reflect light, so a good time to shoot is after a rain or snowfall. If people are in the scene, their action will be sped up on the screen unless they are constrained to walk slowly, especially when close to the camera. If a fast lens is not available, black and white film may be used. A scene shot at *f*/1.9 with Type A (night) Kodachrome, would be equivalent to Super X film at *f*/2.7, or Super XX film at *f*/4.5.

I have several rolls of outdated—1948—Kodachrome. Is it worth using?

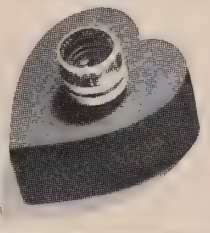
Sometimes outdated film, if properly stored away from heat and moisture, shows no ill effects. Emulsion speed may be lessened, however. Increase exposure about 1 full stop when using outdated film. Having several rolls, it would be advisable to use one roll first, and project it before using the remaining rolls. If a careful record is kept of each shot—lighting, exposure, meter reading, etc., this test roll can be a helpful guide in deciding correct exposure of your remaining film.

What colors are best for title backgrounds?

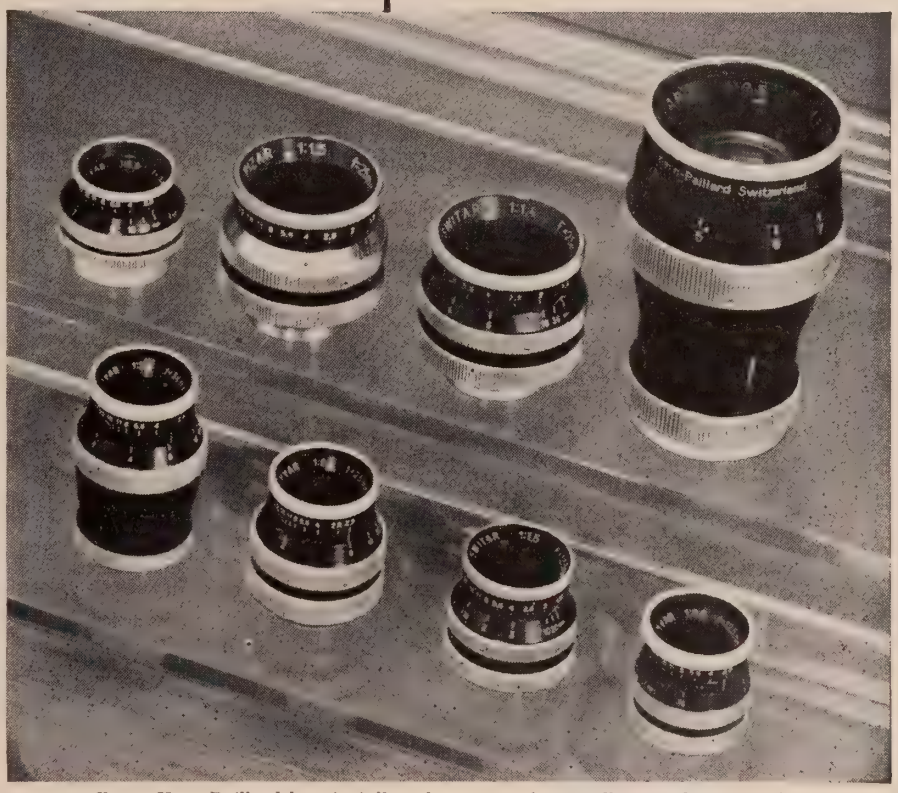
Be guided by the film's subject matter. If it is a travelogue with light, airy, blueskies, use blue or other light colors for the title backgrounds. If the scenes are mostly dark with heavy shadows, the titles also can be predominantly dark. The transition from picture to title should be gentle, not abrupt to be easy on the eyes. Keep not only the scenes, but also the title, within a uniform mood. Of course there must be adequate contrast to allow title words to show up on the background.

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Switar 1" f/1.4 $183.75. Finest speed lens for 16mm cameras. Cuts sharp from corner to corner of frame. Automatic depth of focus scale, micrometer click-stops.

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Home Movies

HOLLYWOOD'S MAGAZINE FOR 8MM AND 16MM

WILL LANE, A.R.P.S. • MANAGING EDITOR

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LETTERS

INVITATION TO VISIT

Sirs:

Would any Home Movies readers care to visit my home for a period of two to four weeks during the summer of 1950? My wife and I, 32 years of age with a son 5 years, haven't much in the way of a house, but are fortunate in having a home in which we can offer a very warm welcome.

We are within 30 minutes of London and 30 miles from the East coast of England. We are both very interested in movie photography and possess a 16mm Kodak magazine camera and sound projector.

If we could contact a family in the same circumstances as ourselves, who would be willing to accommodate us at a later time during our holiday in the U.S., I think it would go a long way in fostering friendship and goodwill between our countries, and also provide a way for people to travel with a minimum of hotel expenses. ***Denis R. Brown, 1 Hulse Ave., Barking, Essex, England.***

8mm MAGAZINES WANTED

Sirs:

I wonder if you could tell me where I could purchase some empty 8mm magazines to load myself. I bought some bulk positive film to make titles with and I have a magazine-loading camera. I would appreciate it very much if someone could help.—***Percy Vincent, 33 Fiske St., Portsmouth, Va.***

CORRESPONDENCE INVITED

Sirs:

We would like to correspond with other movie clubs. Our members enjoy reading Home Movies magazine very much.—***Joseph W. Ozag, Blackhawk Camera Club, 1049 N. Hoyne Ave., Chicago 22.***

FILMS FOR TV

Sirs:

Some television stations are bemoaning that they are running out of films to broadcast, and must resort to the re-use of "B" and "C" films. Why don't they wake up to the existence of the many good amateur films of all types, and subjects, which could be used for televising at a reasonable fee. Perhaps a plan could be worked out? I am connected as an officer with three photo clubs.—***George Kirstein, Parkchester, N.Y.***

TV stations are interested. See page 637, and we would enjoy hearing from all those submitting films to television stations.—ED.

ADDRESS COMMUMICATIONS TO: LETTERS EDITOR' HOME MOVIES 3923 WEST SIXTH STREET, LOS ANGELES' 5, CALIFORNIA.

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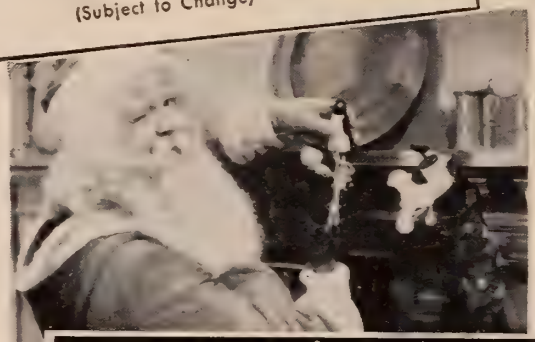
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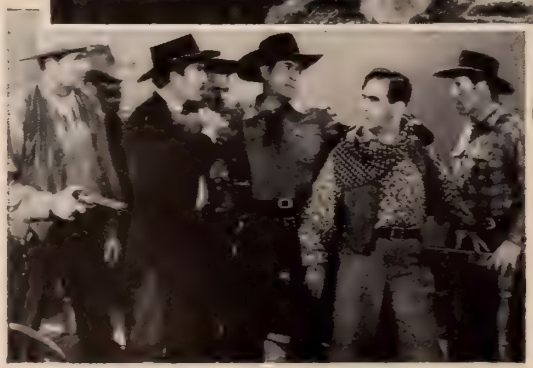
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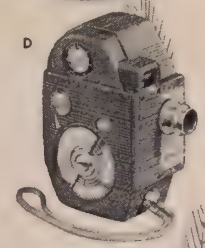
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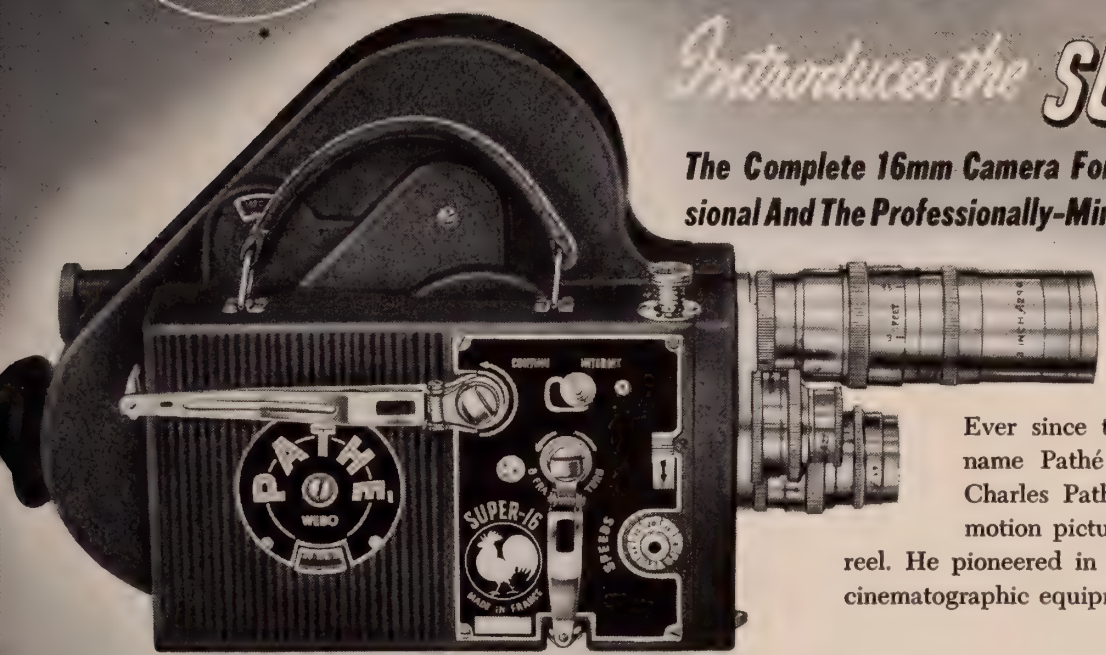
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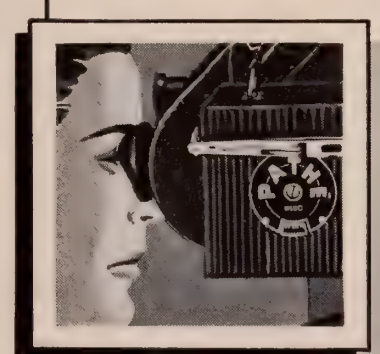
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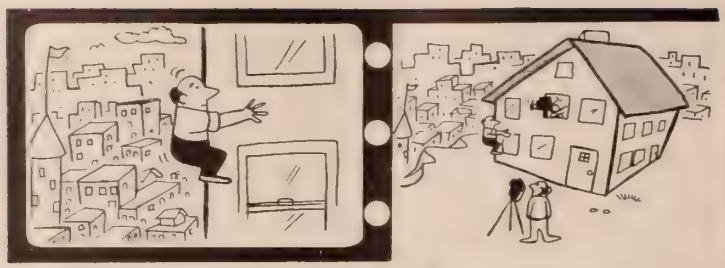
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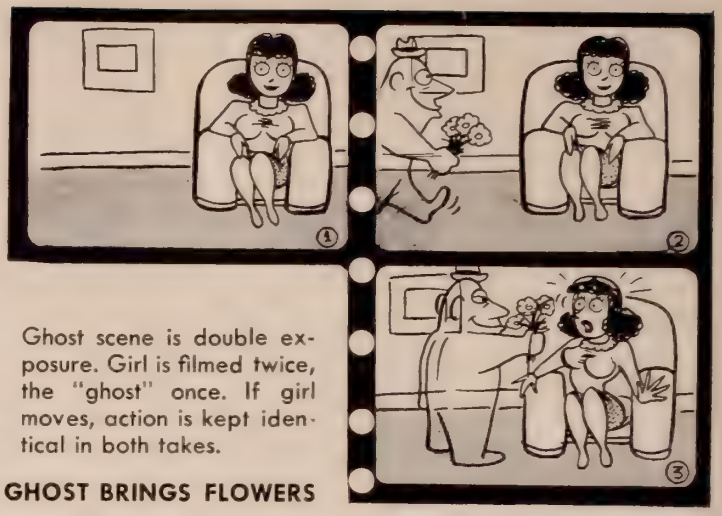
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DEATH-DEFYING DAREDEVIL CLIMBS A HIGH WALL

Human fly sequence (left) may be shot on house which commands a background of high buildings. Camera shoots from ground or window. Telephoto brings background closer.



Ghost scene is double exposure. Girl is filmed twice, the "ghost" once. If girl moves, action is kept identical in both takes.

GHOST BRINGS FLOWERS

Tricky Effects

By Neil Leynhouse . . .

IN THE CAMERA's bag of tricks, there are many startling effects which can be filmed without any special equipment whatsoever. To shoot a train wreck, it is only necessary to tilt the camera down and sidewise while filming an approaching train, or other vehicle. On the screen, it is the train, not the camera, which is seen to tilt wildly into the air.

In the old Harold Lloyd comedies, human flies frequently climbed skyscrapers and flagpoles to precarious perches while audiences below gasped in fear. Other heroes leaped across yawning chasms or tiptoed confidently across frayed clotheslines "hundreds of feet" above the ground. If a sneering villain sawed at the rope with a dull butcher knife, so much the better.

These death-defying stunts were brought to the screen by means of camera deception, or camera license, if cameras, like poets, may be pardoned for doing violence to reality in order to create dramatic effects.

Nothing more fundamental was involved than choice of camera angle, and the interpolation of establishing scenes—long shots of high buildings. Audience reaction shots also were interlaced in the main action to show people looking upward, pointing or wringing their hands.

On one lot, a skyscraper set was built on a hilltop, where a city street, from another set, appeared in the background. The camera was set to shoot downward. A man climbing the skyscraper set, against the background of the distant city street, appeared to be in a high and dangerous position.

Anyone who has access to a house on a hill where there is a city street close enough to come into the background, can get equally amazing effects.

The distance of this background city street is controlled by choice of lens. To make it appear further away, use a short-focus or wide angle lens. To bring the street closer to the clambering human fly, a telephoto lens is used.

Shot Against Sky

A method that is even easier than *shooting down* toward a city street background is *shooting up* against a sky background. The hero pursues the villain along the edge of a cliff or top of a building. The camera, shooting upward from a low level, films the dramatic chase against the sky. Then comes a long shot on the screen of towering cliffs or huge buildings. The audience gasps. Little do they know, or care, that the original chase was safely filmed a few feet above the ground. The long shot following, of course, was shot separately and interpolated at the film editor's convenience.

Amazing results can be obtained by using ready-made sets and then intercutting long and medium shots which, though taken at any time, give the impression that they were filmed at the same time as the chase.

A scene in a documentary film once called for the explosion of a bomb in a room. The director, being of the literal type, insisted on shooting "the real thing"—a room, furniture, actors camera, and a charge of flash powder. In the small room it was almost as effective as a real bomb. The actors and director went to the hospital and the camera to the repair shop.

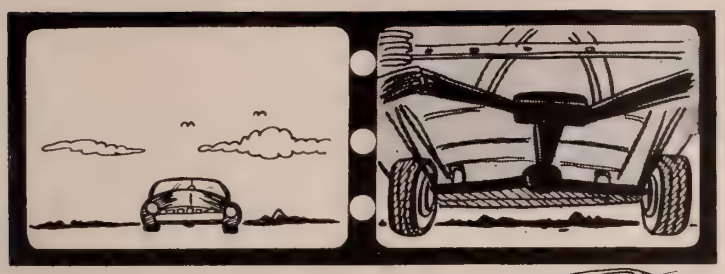
Fortunately, an imitation can appear more authentic than the real thing. The easy way is to use a photoflash bulb and a puff of cigaret smoke in front of the lens. The flash bulb may be inserted in a bridge lamp, the current being turned off, of course. When the actors are ready, start the camera and switch on the lamp. Follow the flash with a puff of smoke in front of the camera lens. Stop the camera, disarrange the furniture and actors and spill some catsup if it's to be a gory production. Start the camera and let the victims of the explosion proceed to act, die, or whatever the script calls for.

For additional realism, two or three flashes and puffs of smoke may be introduced, disarranging the furniture a little more after each explosion. The result on the screen will be several flashes followed by a cloud of smoke clearing to reveal the wrecked room.

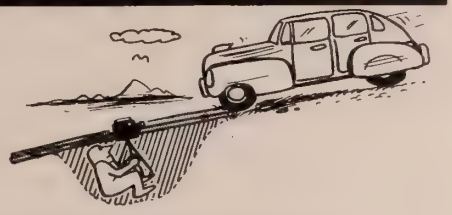
If you don't have any photoflash lamps handy, the effect also can be achieved during editing by simply inserting some blank frames of film. To create a half-second flash on the screen, insert 8 frames of blank film.

How about a train wreck to amaze and mystify your friends or to add drama to a story script? For a few thousand dollars, perhaps, one could

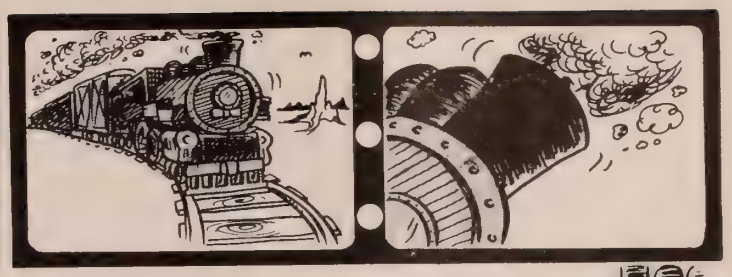
TRY THESE SIMPLE CAMERA STUNTS



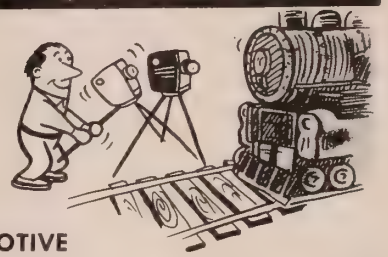
Zoom shot of moving vehicle may be made from a culvert or bridge.



SPEEDING VEHICLE HURTLES THROUGH SPACE



Approaching train suddenly leaves the iron and flies through the air.



DERAILING A LOCOMOTIVE

Shot Without Gadgets

hire a slightly used train on a Hollywood set, and experienced dynamiteers to blow it up. But the Scotch way to do it is to upset the camera instead of the train. This can be done without so much as a scratch to either participant.

First, a word about getting good train shots. A curve or bend where there is a sky background or other dramatic view is selected by advance scouting. A railway time table can tell when a train will be due.

While the train is in the distance, several seconds before it will come into view, the camera is started. This allows the train to make a proper entrance. When it is close enough to almost fill the viewfinder, the camera is tilted to one side, to an angle of about 45 degrees. Then the camera is swung downward. On the screen, the train will turn slowly on its side and then fly up into the air.

Swing Tripod Leg

If the camera is on a tripod, one leg of the tripod can be used to swing and tilt the camera. Several shots of trains piling off the iron may thus be assembled.

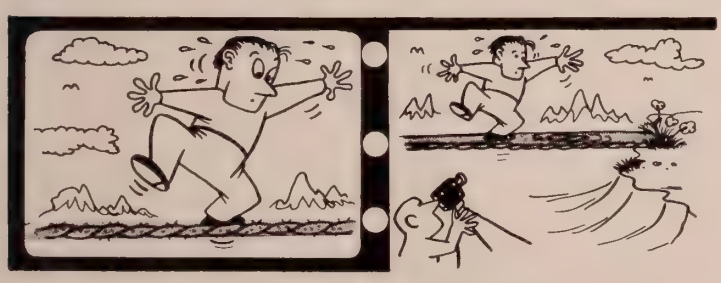
Quick shots of cars slowing down and stopping, with the camera tilted at various angles, may be added later. The final, convincing shot will be the cars lying on their sides. This requires filming a train without showing the ground. The camera is held on its side. On the screen, the trains appear to be lying on their sides—providing the ground, trees or people cannot be seen to give away the stunt.

However, if you can shoot some people sticking their heads out of the windows at a vertical angle, they can be made to appear sitting upright on the wreckage.

Every melodrama has to have a hero rushing to the heroine's rescue. If your hero is to walk across a clothes line stretched between skyscrapers, this scene can easily be brought to the screen by the simple expedient of fooling the camera's vision. Props needed are a long plank or two-by-four, and a length of rope. The rope is nailed along the edge of the plank.

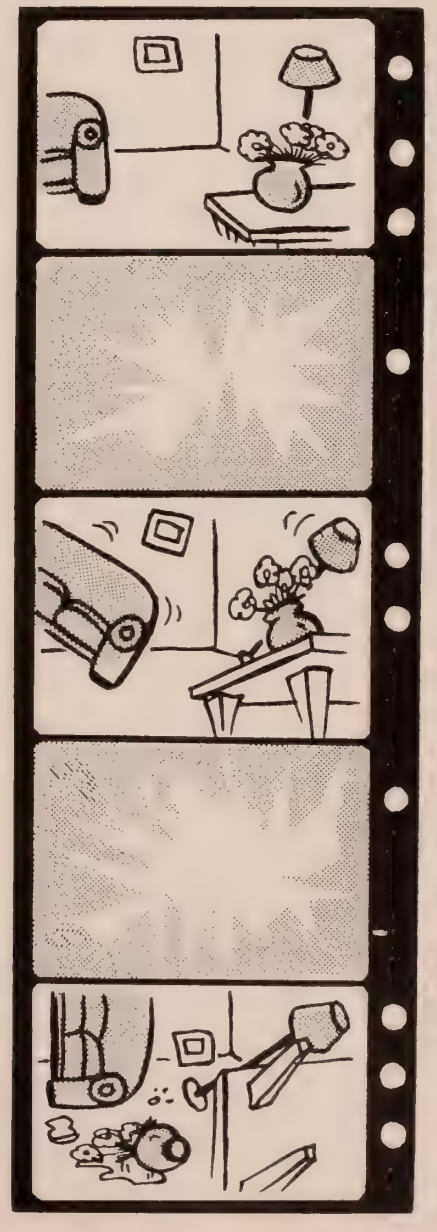
The plank is suspended between a pair of saw horses or other supports where sky background is obtained. The camera shoots upward. The plank is tilted so that it does not show—

• *Continued on Page 652*



HIGH AGAINST the clouds, a closeup reveals the hero skillfully walking a tightrope.

HOW IT was done. The camera shot at an angle to conceal a plank along the rope.



EXPLOSION (right) may be created with flash bulbs or by inserting blank frames.

Ideas for Your Home Movies

Shoot these home movie filming suggestions

By LARS MOEN

BABY LEROY, BABY SANDY and Shirley Temple at the age of four were among the box-office winners of their day. But they didn't just stand there without motivation in front of the camera. Their directors gave them a script.

Give your moppet something to do. And, remember, deadpan acting can be enlivened with witty titles. What about famous quotes? For instance, here is a new script for a familiar melodrama.

1. Junior decides to sample the picnic lunch before the rest of the family. He eyes the blueberry pie, eyes his mother who seems fast asleep, considers the situation. Title: "*To Be or Not To Be? That is the Question.*"

2. He reaches for the pie, slips, upsets it on the tablecloth and on himself. He frantically tries to remove tell-tale marks from the clean cloth. Title: "*Out Damned Spot.*"

3. As his mother stirs sleepily, he retreats from the scene of his crime, aghast to see that his fingers are deeply stained with blueberry juice. Title: "*All the Perfumes of Arabia Will Not Sweeten This Little Hand.*"

4. Last scene of a childhood tragedy. Mother takes Junior over her knee. Title: "*The Quality of Mercy Is Not Strained.*"

Oh, no?

QUIZ KIDS—Have you ever tried putting the ancient game of Charades on film? Try it and provide a hilarious quiz-program of which your friends will never tire.

AUTO-SUGGESTION — We know it's morning because a hand reached out and took the milk in . . . evening because a hand reached out and dropped the cat . . . night because Junior is at the ice-box in his pyjamas, making himself a Dagwood sandwich.

KEEPING UP WITH THE JONESES-- Even if you never got beyond the city limits, you can make that vacation epic just the same.

Introduce your subject with extensive shots of the entire family thumbing through travel brochures, engrossed in books about far-away places. Show them packing, then show a large crowd of people waving goodbye as train pulls out (get it any day, any time, at any railroad depot). Follow this with shots of an airplane in flight or an ocean liner coming into port, as a ***big buildup*** for the ***real thing.*** It will provide a hilarious introduction to the stock shots of local picnic and backyard festivities which comprise ninety per cent of most vacation films!

WHO'S ZOO—Not all members of your family are interesting to your friends, but they will be if you introduce them on film with companion shots of their animal counterparts! The local zoo has a walrus that looks surprisingly like Uncle Arthur. Sister and her girlfriends will be mad, but everyone else will be mad about those shots of cackling geese you took at the local farm. The zoo will also provide you with a good-looking wolf with the habits of Junior. And, of course, Mom is a deer!

TRAVEL TOPICS—Beautify and personalize your travel shots with a key motif, to be repeated for dramatic effect.

For example, photograph the agelessly beautiful moving panorama of Paris as seen by one of the Twelfth Century gargoyles on the flying buttresses of Notre Dame.

See New Orleans through the lacy lattice-work of wrought iron gates which open afresh on the title of each new scene.

Visit Mexico progressively as the pages of a colorful travel book turn to identify each new scene you visit.

For that river, lake or ocean trip film, shoot the churning wake of your boat from the stern and use it in editing to denote the passage of time and space between ports of call.

WHY GO TO THE ALPS when you can go mountain-climbing at home? Take any flat or slightly sloping vacant lot. Dress yourselves for an ascent of the Matterhorn, grab pickaxes and rope yourselves together. Then lean forward with postures and expressions of extreme tenseness and strain while the cameraman tilts his camera sharply sidewise. The results will be unbelievable, showing your party ascending an almost perpendicular cliff! Remember the article on this idea in August Home Movies, page 411?

ASTA, DAISY AND LASSIE are no cleverer than your pooches, but perhaps their trainers are!

Does your dog open doors? Tie a piece of meat lightly around the inside of the doorknob, just out of Rover's reach, then grind the camera as Rover dashes up and reaches for the handle.

Does your dog play the guitar? If he doesn't, place some meat under the strings, then shoot as he paws a serenade to his loved one.

Does Rover rhumba? He will if you dangle some meat on a string just above his nose and the field-range of your camera.

For suggestions on how to train your own pet pooch to be a box office hit, see Home Movies Magazine next month.

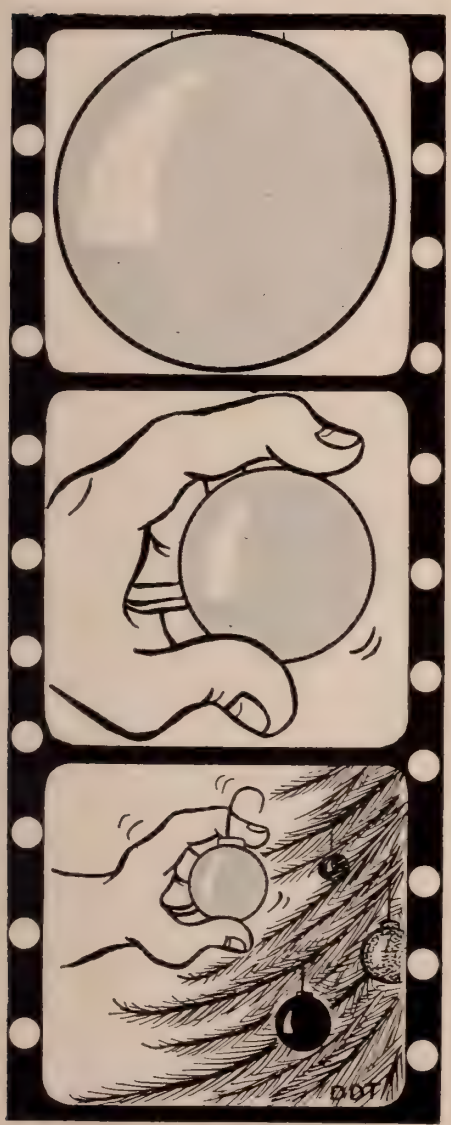




CHRISTMAS MORNING. Never-to-be duplicated expressions can be captured if camera and lights are set up in advance.



NEW YEAR'S calls for special props such as the little cuckoo clock in the background to set the festive stage.



How to Film Christmas

Capture spirit of the season with holiday scenes

By NESTOR BARRETT

The Spirit of the Holiday Season is an intangible quantity. Translated into camera language it is revealed through specific people, events and things.

A Christmas tree ornament, for example, can be symbolic of the Holiday Spirit. The object, a red ball is held in front of the lens. The camera starts and the red ball slowly moves away, disclosing a Christmas tree. A hand pins the red ball on the tree. Having accomplished a fade-in, we are ready to go on with a tree-decorating sequence.

Next, the gift wrapping, need not be filmed in its entirety. A number of brief close-ups, not only of the gifts, but also of the hands wrapping them and the faces of the people, will tell the story.

Start with fairly long scenes, about 10 seconds duration, increasing the tempo to shorter and shorter shots, until the final close-ups are only about 3 seconds long.

Shoot hands picking up a toy, hands wrapping and tying, making fancy bows, writing out cards and attaching them. Not too much footage is needed. At the end, hands appear piling gifts under the tree, and a medium shot reveals the completed pile of presents.

On Christmas morning, if father must play with the electric train, film Junior looking on disconsolately. The passage of time is shown by close-ups of father's cigar burning down, and finally by Junior asleep on the floor nearby.

Christmas is a day for babies. We introduce the little one with a close-up of mother's hands writing a gift card,

• *Continued on Page 650*

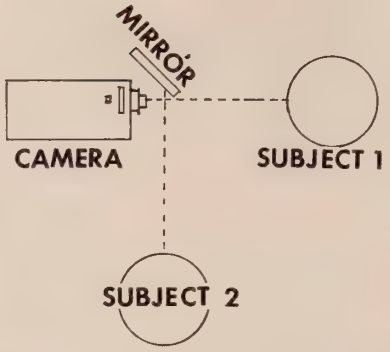
DECORATIVE ball, moved from in front of the lens, discloses hands and people decorating the Christmas tree.

How to Make

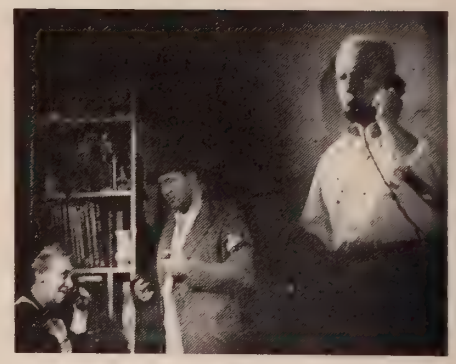
LITTLE POCKET MIRROR BEFORE LENS



CUTAWAY SECTION shows how a track guides mirror at 45-degree angle across front of lens. FIG. 1



SUBJECT 1 is filmed normally. Subject 2 is filmed through the mirror. Both should be approximately same distance.



THE SPLIT-SCREEN and other seemingly complicated "optical" effects can be shot with this simple device.

By LOUIS HOCHMAN

Among trick effects and interesting scene transitions, the "wipe-off" has always presented a particular challenge to the amateur. The conventional wipe-off mechanism which slowly moves an obstructing mask across the lens, requires film rewinding between takes.

Wipes without film rewinding, however, may be made with a simple device. Built of cardboard, wood, or light metal, the device works on a simple reflection principle. It can be used with any camera, 8 or 16mm, cheap or expensive.

Basically, it consists of a sliding mirror held by a lens hood or matte box. The mirror, when slid slowly in front of the lens, reflects scene, located at right angles to the camera, into the lens. Eventually, the mirror completely cuts off the view in front of the camera and reflects only the view alongside the camera into the lens, thus completing the wipe-off effect. The principle of the device is illustrated in Fig. 1.

To make the device, first construct a tight-fitting collar that will fit snugly over the camera lens barrel. The collar should be long and strong enough to support the weight of the mirror.

Lens Barrel

The rest of the unit, which is made in the shape of a rectangular lens hood, is open on one side, as shown in Fig. 2.

On the floor of the unit, cement two strips of cardboard in parallel position, spaced to accommodate the thickness of the mirror. These tracks are cemented at a 45-degree angle across the bottom of the hood, as seen in Fig. 1.

To allow access for the mirror to slide into this track, cut a vertical slot down through the side of the hood. A slot also is cut through the top of the hood directly over the grooved track.

The pocket mirror to be used should be of good quality, free from distortion, and long enough to protrude up through the slot in the roof of the hood adapter. It completely covers the view in front of the camera's viewfinder through which the scene set up at right angles to the camera will be seen.

If your camera does not have a view finder directly over the lens, it will not be necessary to have the mirror protrude through the top of the adapter. The slot in the top can be omitted, and in its place, a grooved track can be cemented to the ceiling inside directly over the track on the floor of the hood. The mirror then will fit snugly inside the hood. However, in order to center the mirrored scene, it will be necessary to provide a right-angle viewer for the view finder. This can be easily done by making a small, snap-on hood for the view finder with a 45-degree angle mirror in it. Or a box-camera "brilliant" viewfinder may be used. When snapped over the view finder, it will reflect the desired scene. A coat of dull black paint



COMPLETED WIPE device and mirror. The "matte box" is merely a cardboard lens hood open on one side. FIG. 2



IN USE mirror is moved slowly in front of lens. Average length of wipe transition is 48 frames, or 3 seconds. FIG. 3

Wipe Effects

may be applied to the inside surfaces of the lens hood to absorb reflections.

To use the wipe-off device, fit it carefully to the camera lens, and set the camera on a tripod. With the mirror removed, focus the camera on the scene in front of it, which we call Scene 1. Lock the camera in position.

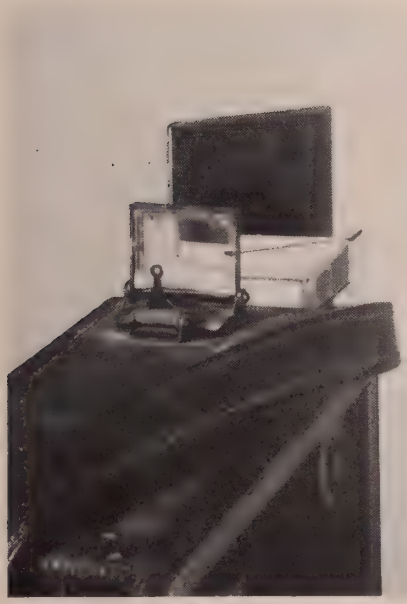
Subject 2

Slip the mirror into the adapter and set up Scene 2, so it is reflected into view by the 45-degree mirror. To insure equal sharpness, the two scenes should be set up approximately the same distance from the camera.

With both scenes set up and rehearsed, remove the mirror from the adapter and start shooting Scene 1 in front of the camera. When sufficient footage is shot, make the transition to the next scene by slowly sliding the mirror along its track, while the camera runs. Remember to cue your subjects in Scene 2 to start acting before you start moving the mirror. The subjects in Scene 1 will continue until the mirror has completely cut off their scene. The effect, on the screen, will be that of Scene 2 slowly moving across and wiping off Scene 1.

This effect can be varied by sliding the mirror downward instead of sidewise. This causes the wipe to move down from above instead of in from the side.

MAKES BIG MAGIC



UPPER PART of mirror projects in front of view finder, making it easy to frame the mirrored scene. FIG. 4

It is a good idea to avoid shooting too much action through the mirror reflection. Use the device just long enough to get the wipe-off effect, then remove it and cut to closeup or whatever the script demands.

This device also can be used as a one-shot montage attachment, which will enable shooting many interesting montage sequences in a single operation.

Suppose, for instance, you want to show two people talking to each other on the telephone, and show it as a montage with both scenes projected simultaneously.

Pose the two subjects with telephones, one in front of the camera, and one to the right. Frame the first subject in the right half of the view finder, then slide the mirror half way into the adapter until it reflects the second subject.

Start Shooting

Now, remove the mirror and start the camera on the Subject 1, who picks up the phone and dials a number.

As he waits for an answer, slowly slide the mirror into place, stopping it at the predetermined half-way mark. This will give a 50 per cent wipe across the middle of the frame, and bring into view the phone to the right of the camera. Subject 2 walks into the scene and picks up the phone and both subjects will be seen conversing on the divided screen. Since they are acting simultaneously, there is no problem of timing action to synchronize their facial responses or dialogue, if it is being recorded.

This is much easier than a montage by the customary method of masking half the lens, shooting each subject separately and winding back the film between takes.

This wipe-off device also can be used to produce other interesting effects that will add greater interest to any home movie production. Since the image reflected by the mirror is a reversed image, care should be taken not to include any printed matter or other identifiable objects in the composition of the second scene which will show up as obviously reversed. To get an unreversed image, a prism may be used instead of the mirror. Some war-surplus stores supply tank prisms for about 50 cents each, and these could easily be adapted, if something better than a mirror is desired. But it is surprising what effective results can be obtained with only an ordinary pocket mirror in this device.

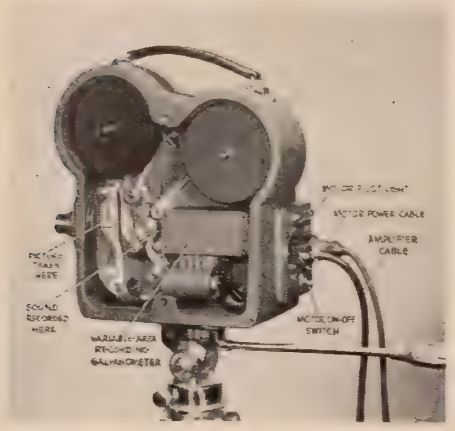


WHERE ARE the missing picnickers? The top scene is wiped off the screen—revealing the missing couple.

New 16mm Sound-on-Film Camera

Complete, portable, single-system unit





SOUND HEAD, in lower right corner of camera, provides standard 26-frame separation between sound and image.



CINE VOICE CAMERA finder provides large parallax-corrected image. Mattes are available for various lenses.



CAMERA AND ACCESSORIES are readily portable in carrying case containing camera, amplifier, microphone.

EVER SINCE the first 16mm sound-on-film projector was introduced, we dreamed of having a 16mm camera for making talking-pictures at home. The Aurican 16mm "Cine-Voice" sound-on-film camera, is one answer to that dream!

It will make talking pictures around the Christmas tree, during vacation trips, at birthday parties, or even during baby's bath, all with theatrical brilliance and clarity.

To record voices and sound effects as they occur, the Cine-Voice microphone is placed outside of camera range. Synchronization of sound and picture is automatic, as both are recorded on the same film at the same time.

Electric Drive

The camera is driven by a constant-speed electric-motor, allowing up to 2¾ minutes of continuous recording when a scene of this length is desired, such as for sporting events. The camera weighs only 12½ pounds, so it can be hand-held or supported on a light-weight tripod.

Kodak, DuPont and Ansco all furnish sound film on 100 foot daylight loading spools. Kodachrome outdoors of Type A, indoors, also may be used.

Sound is recorded with standard 26 frames separation between sound track and corresponding picture. Film made on the Cine-Voice camera can be threaded into any standard 16mm sound-on-film projector when received from the film processing laboratory, and speech or music will play back in perfect synchronism. If splices are made, the sound and picture still maintain their synchronism.

The sound track is photographed along one edge of the film, in place of one row of sprocket holes, by a *galvanometer*. This instrument has a tiny mirror and electric coils for moving the mirror in accordance with the sound waves picked up by the microphone and amplifier. As the mirror swings back and forth, a beam of light is reflected from it onto the film. The steady flow of the film causes this vibrating beam of light to take the form of a sound wave in photographic shape on the film sound track.

The beam of light reflected by the mirror, comes from a small 7-volt electric light bulb inside the camera. The sound recording lenses and the galvanometer are rugged in construction and require no adjustment of any kind. The equipment can be subjected to audible shock such as gunfire, without damage.

The sound track is of the variable area type. The film processing needed for this type of sound track is not critical. The galvanometer is driven from a 5 tube amplifier, having the necessary controls for recording high quality speech or music. The amplifier has two meters, one to indicate volume of sound being recorded on the film, and the other to indicate the exposure of the sound track. The meters are calibrated simply so that no previous experience in sound recording is needed. The sound track exposure indicator meter also indicates the condition of the amplifier batteries, which are of the portable radio type, obtainable at any radio supply store.

Two input plugs are provided on the amplifier, one for the sound recording microphone and one for a crystal phonograph pickup. The latter allows you to feed music from phonograph records into the amplifier at the same time speech is being picked up by the microphone, so that both speech and music can be put on the film at the same time.

Lift-Out Tray

The amplifier and batteries are contained in a lift-out tray in the carrying case. This case can be put to one side, and amplifier and batteries, in lift-out tray, can be placed on any convenient chair or table. The amplifier has sufficient power to record satisfactory speech when a person is talking in a normal tone of voice outdoors, as far as 6 feet from the microphone.

The camera film movement was specially designed for use in sound recording cameras, and permits silence of operation so that camera noise is not picked up by the sound recording microphone. The camera takes "C" mount lenses, such as are used with most 16mm cameras.

A control panel at the rear of the Cine-Voice provides plugs for connecting the camera to the sound-recording amplifier, and for connecting the motor drive to a source of 110 volt 60 cycle A.C. current. The camera is so quiet

• *Continued on Page 649*

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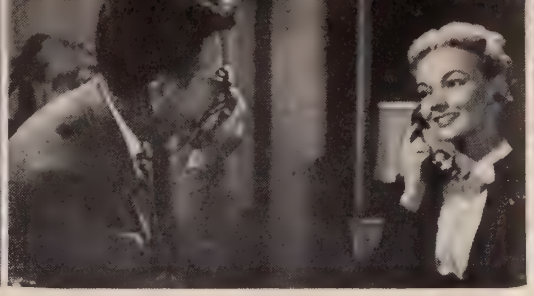
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ASSISTANT MEASURES DISTANCES WHILE KARL STRUSS (ABOVE) EMPLOYS BLUE-GLASS AND EXPOSURE METER





CINEMATOGRAPHER CHECKS MODEL OF SET, SUPERVISES LIGHTING AND STUDIES THE COLOR OF COSTUMES

"The Cinematographer"

Hollywood turns powerful cameras on itself

By LUKE HAMMAR

A UNIVERSAL DESIRE, among the thousands of visitors to the Film Capitol, always is a visit to a motion picture studio to see how movies are made. To satisfy this wish, especially for stay-at-homes throughout the world, Hollywood has come through with a series of movies about movies.

In fable, as well as fact, a shoemaker may be a man without shoes, a watchmaker without a watch. Thus it is only poetic justice that Hollywood has been too busy making films about others to bother about filming itself. Now the cameras are turned on Hollywood.

"The Cinematographer," directed by Jerry Hopper, is one of a series of twelve 9-minute shorts created by the film industry. Other subjects covered in the series are, The Screen Director, The Sound Man, The Screen Writer, The Costume Designer, Screen Actors, Moments in Music, History Brought to Life, This Theatre and You, Movies are Adventure, Let's go to the Movies, and The Art Director. The last four already have been released, with the others to follow at 60-day intervals.

Karl Struss, A.S.C., (American Society of Cinematographers), star of "The Cinematographer," never touches the camera, leaving that up to his camera operator. Karl consults with the planning of the picture, the sets, the costumes, the script and other pre-production work.

On the set, he controls the lighting, camera angles and photography through his assistants.

The exacting job of photographing the photographer fell to Lionel Lindon. James S. Howie was coordinator, and Robert C. Watkins, assistant coordinator of the entire series. Grant Leenhouts provided early planning with the motion picture industry.

Other screen credits include Lyle Robertson, writer, Warner Anderson, narrator, Frank Brock, editor, and Hazel Marshall, film librarian. Some 15,000 theatres in the U.S. will screen this series of shorts which was conceived, created and paid for by the film industry.





4-STAR FILM OF THE MONTH

A RAGING FOREST FIRE, a glacier that "explodes" before the camera, hungry black bears fishing for salmon, and nature's own fireworks—the midnight sun and Northern Lights—are among the sensational shots which make, "Akaska and the Yukon" a truly colossal production among travelogues. There is nothing like it—not even among professional theatrical films. Carl Thomsen, of Los Angeles, made four trips to Alaska, costing perhaps $10,000. He brought back 10,000 feet of 16mm Kodachrome. Edited down to two 1,500 foot reels, and accompanied with a musical background on discs, the film holds audiences glued to their seats, although it is about the longest travelogue in existence. Thomsen won the Ver Halen Trophy, Home Movies Magazine's 1947 top award, for his film "British Columbia." Here he tells how he shot "Alaska and the Yukon."



LAKE GEORGE, BEFORE . . . 16 MILES LONG AND MORE THAN 150 FEET DEEP

★★★★ Paradise for Color

By CARL THOMSEN

Alaska, in the native language, means "great country." Its 26,000-mile shoreline equals the circumference of the globe at the equator, yet its entire population could be seated in a football stadium with room to spare.

This remarkable land is blessed with an abundance of photographic material but ambitious cameramen soon realize the truth of the saying that in Alaska, "It rains 368 days a year!" When the sun does appear, the Territory is a color paradise.

My trip started in 1946 on the S.S. Princess Louise from Vancouver, Canada's largest coastal city. After sailing through placid waters, dotted with lush green islands, we reached Ketchican, the first port of call in Alaska. "Wet," is the only way to describe it —the rainfall was over 30 inches in one month! Residents boast of the heavy precipitation, however, because it helps fishing—their main industry.

I had the unusual luck, however, of meeting perfect weather and an opportunity to watch the salmon-fishing. I filmed thousands of sparkling, silver salmon being hoisted from fish traps to tugs. Blue sky made a perfect background.

Leaping Salmon

By seaplane we went to Loring, an historic ghost town, and Fred Ross's resort camp. With his help and outboard motorboat, we traveled a short distance to Naha Falls. What a spectacle! Thousands of giant salmon were struggling up the falls to their spawning grounds. As an additional hazard, black bears were waiting. I filmed them as well as the salmon jumping the falls. I shot at 32 frames so they would be seen in slow motion on the screen.

Returning to Ketchican, my weather-luck continued as I started North through Wrangel Narrows. The boat seemed to stand still on mirror-like water while scenery unsurpassed in grandeur floated by. Some of the islands were so close, I could almost touch the trees from the steamer.

Sitka, the original capital of Alaska, nestles in one of the many coves on Baranof Island. On a hill overlooking the bay, is Baranof Castle, where negotiations were held for the purchase of Alaska by the United States from Russia in 1867. It is the erroneous belief that the U.S. Government paid Russia $7,200,000 for Alaska. Actually, only $1,400,000 was paid for the land, $5,800,000 being paid to Russia for services rendered during the Civil War.

In Juneau, the capitol of Alaska, I learned of many outstanding places to shoot. One of these became a venture

ARTIC SUN WAS FILMED BY TIME-



THE BREAK Knik Glacier, in 300-foot walls of ice, tumbles into the stream with a roar of ground-shaking thunder.



KNIK GLACIER, in a double-exposure, is compared to city skyscrapers—Los Angeles' Wilshire Boulevard.





AFTER . . . IN ONE WEEK, 500 BILLION GALLONS OF WATER DISAPPEARED

Photography

into an Ice Fairyland. Leaving Juneau by cruiser launch, we soon were sailing past great blue-green icebergs. Reflected in green water, the bergs resemble the forms of bears, swans and other figures. Strangely, this ice has more color when the sky is overcast than in bright sunshine. This is because a cloudy sky filters out some of the yellow and red, leaving relatively more blue. The icebergs film as white on sunny days, but appear blue when filmed in cloudy weather.

A short distance from Taku Lodge, I photographed one of nature's oddities—Twin Glaciers' Lakes. Two lakes, one fed by hot springs and tropical in nature, and the other fed by icebergs from great glaciers, are separated by a small stream. The long hours of daylight enabled me to get many shots of these strange lakes.

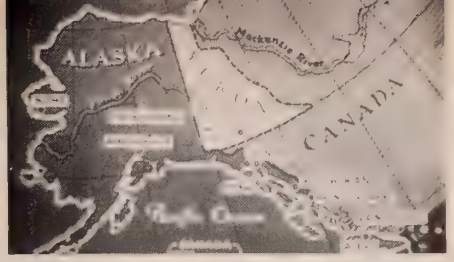
LAPSE SINGLE-FRAME EXPOSURE

Returning to Juneau, I continued by flying boat to Whitehorse, Yukon Territory, Canada. On this flight, I got my first glimpse from the air of ice capped mountains and glaciers. I experimented with Type "A" Kodachrome (night type) film. It accentuates the blue colors of the sky and ice in a dramatic manner.

On the S.S. Casca, a stern-wheel river steamer, I traveled North on the Yukon River to historic Dawson. This trip afforded a raging forest fire to film. Another sensational climax was photographing the S.S. Casca, weaving through the dangerous gorge of Five Finger Rapids. I climbed a rock 300 feet high to get a bird's eye view of the steamer.

One of the humorous incidents I photographed was a character who claimed he was extracting gold from a vacant lot in the heart of Dawson,

● *Continued on Page 652*



YUKON TERRITORY is not in Alaska, but is part of Canada. Maps and charts are great help in any travel film.



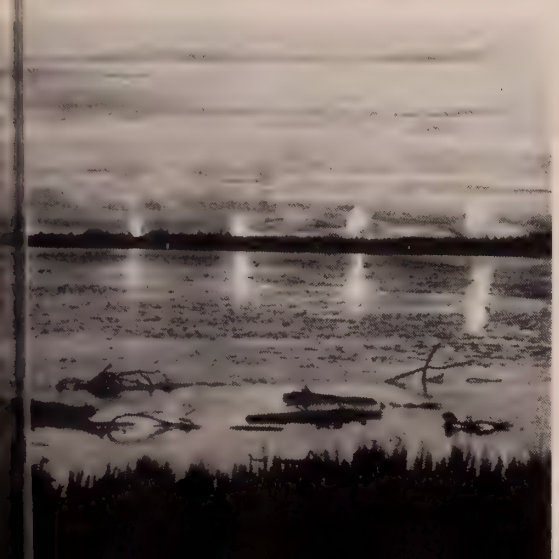
AFTER THE glacier breaks, huge icebergs remain stranded on the dry lake bed, like giant lost sheep.

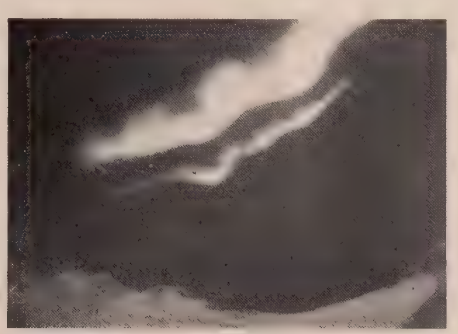


LEAPING SALMON on their way to spawning grounds, have to fight rocks, rapids and predatory black bears.

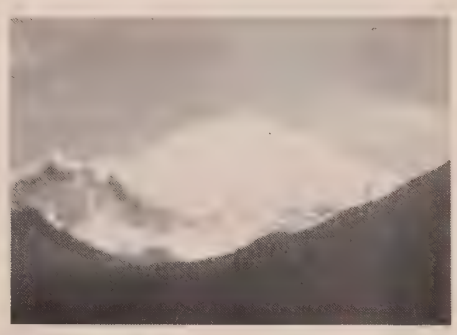


MIDNIGHT BASEBALL—by the light of the sun—is a popular Alaska ceremony during summer when sun never sets.





NORTHERN LIGHTS are especially dramatic when filmed in Kodachrome. Camera, on tripod, made time exposure.



MT. MCKINLEY, highest peak in North America, is a shy giant usually kept veiled with grey skies and heavy clouds.



BLOOMINGDALE'S, N.Y., DISPLAYS A HOME THEATRE BY STEINHAUSER

How to Plan a "Little Theater" at Home

By HAL COOLIDGE

IN THE HOME MOVIE era, the living room no longer is an ordinary place to sit in. A model room was unveiled recently in New York City by Bloomingdale's, which is different from the ordinary living room or dining room which it would replace. The model room actually is a "Home Theatre."

Designed by Kark Steinhauser, it consumes little space. He feels that the average family is small and therefore 6 chairs are enough. Each of the theatre-like chairs has an end table for drink, food and ash trays. When the home movie is over, the chairs can be pushed back against the wall and disguised as living room sofas. If the home movie program becomes boring, a curtain may be drawn to cover the screen, and a TV set may be switched on.

If TV palls, the chairs may be swung around to form a couch, one on each side, with a table between to make the room a cocktail bar.

One of the most forceful influences on furniture design has occured with the development and growth of home movies followed by the entrance of television. The change is the greatest felt since farm living, early in the century, suddenly changed to city living for many people, resulting in a demand for pint-size furniture in pint-size city apartments.

Architects and designers have felt the need for a Home Theatre. But realizing that but few homes can devote a room exclusively to that purpose, they have come up with various dual-purpose rooms. The result is a living room or dining room, which can be converted at the flip of a wrist into a home theatre.

Furniture designers have borne the brunt of the problem by designing adaptable, easily movable furniture. This has brought a return of casters on seating pieces and tables. Chairs and sectional pieces can be wheeled into comfortable viewing position. Tables are easily brought into reach when needed, or folded out of the way.

Hassocks and stools have been designed with "nested" hassocks within, so that one piece can become three or four pieces when additional seating capacity suddenly is required for a growing audience of guests dropping in.

There is even a swivel chair designed to allow a viewer to face in any direction depending on whether he is viewing home movies, television, a good book or a dinner table—all from the same chair.

How do these furniture and room design innovations affect the home with limited space and money? It is not necessary to create a new room in its entirety. Actually, many of the innovations can be utilized one by one to improve present facilities.

Many home theatres are based on "big show" theatre thinking, but a home theatre usually entertains only half a dozen people at a time, so it can be planned accordingly.

Other requirements are that the room should be comfortable, and easily converted to picture showing, without any fuss. Electric outlets are available so that extension cords are not visible. The speaker is installed permanently near the screen, and an outlet brought to the projector.

Then, when the projector is set up, it is not necessary to fuss with cords, just to insert plugs.

Even these details may be dispensed with, however, if the projector is permanently set up in a separate room or closet which acts as projection booth. In many cases, it is desirable to have as much equipment as possible permanently placed. The screen can be one of the type that operates in a picture frame—and pulls down like a window blind when needed. Or the screen can be permanently placed on a wall, and covered with a curtain which opens with draw strings.



THE THAMES river, near Maidenhead, England, normally is a static scene.



SO I MOVED the camera, and waited until a boat sailed majestically by.



FOR TRANSITIONS, to bridge the gaps between places, I used cloud shots.



LOCAL COLOR demands shooting tourist hangouts like Shakespeare gallery.



QUAINT PLACES and people always are interesting. This is Isle of Wight.



EVERY CITY HAS ITS TRADEMARK. EIFFEL TOWER SYMBOLIZES PARIS

What Travel Taught Me About Europe

TIPS ON VACATION FILMING ABROAD

By DICK HAM

Who hasn't dreamed of touring Europe with a movie camera in one hand and a fist-full of American currency in the other? So it was with definite feelings that I met an old friend who had recently done just that. In my enthusiasm, I made the error of promising to view his cinematic results.

Well, I said it was a swell evening, but it was a painful two hours. You see, Larry is of the school of movie amateurs that believes in pictures for pure movement, the flit-gun technique. His camera plopped unsteadily into Rome, staggered along the Riviera, wove through Paris and came to a swaying climax in London.

There Larry reached an all-time high when he commandeered a London taxi-cab, slid back the hatch, poked his camera out of the hole and proceeded to spray Westminister from side to side as the cab zoomed through the streets.

Well, next time, I will see that we both go bowling instead.

Larry did what many picture addicts do. Some of his shots lacked correct focus or exposure. The camera flash marks were all there. He neglected to shoot long or establishing shots for each sequence. When there were two scenes in continuity, they only built up to something that never happened. To top it all, we were halfway between the Tower of London and Piccadilly Circus when we were flipped back to France and the Eiffel Tower for a few scenes which Larry happened to have on the wrong reel!

Considering the time, money and effort expended, my friend's film was a poor return. The aim of a travel film is to present a personal impression of a trip, to hold audience attention. Most important, in making travel pictures is deciding *what to shoot*.

I find that by adopting the approach of a curious spectator, ideas on what to shoot appear readily. In London, it was easy to imagine someone from home wandering along Bishop's Gate. His attention is arrested by a crowd of people milling about one of the side streets. (LS of mob.)

Walking up to the intersection, he notices a street sign, "Petticoat Lane." (CU of sign.) Consulting a travel guide, he learns that it is a famous market near London's city limits. All sorts of items from cheap perfume to dress suits of doubtful origin may be purchased from the rough stalls which

• *Continued on Page 649*

Threading Wire Recorder

A short length of ordinary fishing leader can ease the task of threading a wire recorder. Just tie five or six inches of medium-gauge leader to both ends of each roll, and see how much quicker the wire can be pulled through the recording head and attached to the drum. It's easier on the eyes and temper both. *Glenn E. Gillispie, Eugene Oregon.*

Projection Control Panel

Home movie shows can be made so much more interesting and exicitng when they are "spruced up," with a well-planned and arranged show.

We had two Filmo projectors of prewar vintage as a starting point, and wanted to rearrange these so they could be operated entirely from a central control panel. The projectors were rewired to accommodate a multiple-pronged radio plug, through which the lamps and motors (as well as pilot lights, which were added) could be independently controlled by switches and rheostats mounted on the control panel.

The pilot lights were put together by using aircraft engine high-tension conduit as a flexible support, attached to the base of the machines by means of swivel table-lamp brackets. Christmas tree bulbs were fitted to the ends of the conduit, and aircraft wire run through to the base. Nos. 8 and 16 surplus aircraft wire was used throughout the project.

The weight which automatically disengages the clutch was removed from the shutter drive pulleys; this allows the motor clutches to be engaged even though the motor is not operating. The control panel itself is made of plexiglass, the top being hinged to permit easy access to the interior. Dim, ndirect lighting was provided on the inside by a small bulb and reflector. An ordinary wall switch of the recessed type was used as a master switch, cutting off everything except the pilot light.

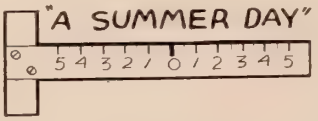
The panel and the two projectors are mounted on 5/8" plywood, 40" x 12", the projectors being held by removable thumbscrews and a strip of dural.

Having solved the problem of continuous projection, he felt that rewinding should be speeded up, so a high-speed electric rewinder was constructed, also mostly of war-surplus material. Dural brackets, 4" plexiglass pulleys, a 110-vlot motor (about 5000 r.p.m.), an automobile button, some 1" greaseless bearings, and the spindles from an old projector were combined to make a rewind which requires only 20 seconds for a 300 foot reel of film. An ordinary projector belt connects the motor to either pulley, as desired.

A projection changeover can be made at any time during a showing, and the transit is extremely smooth. Interruptions for rewinding are held to a minimum. The idea can easily be adapted to any type of equipment.—*Duane F. Werts, Jr., Venice, Calif.*

Title Centering

This is a simple method of centering titles built up with movable letters. The first thing to do is to make up a T-square at least as long as the width of a title card. This can be made of stiff cardboard, or a dime store T-square of wood can be adapted.



Place the T-square on a title card of the size being used. With a ruler or tape measure, mark the T-square at the exact center of the card. Now make a series of marks at half-inch intervals both ways from the center mark. Put a zero at the center mark, and number the others both ways from it.

To use the guide, lay out a line of the title on the table or on a separate card. Place the T-square over it, and shift back and forth until both ends of the line come opposite identical numbers on the scale. Note what letter comes opposite the "O" center mark. Move this letter to the final title card, center it with the guide, then build up the letters both ways from the middle. If the center point happens to be a space, or to fall between two letters, the procedure is still the same. All of this takes less time to do than it does to describe it.—*Kenneth Prior, Burnley, Lancashire, England.*

Portable Darkroom

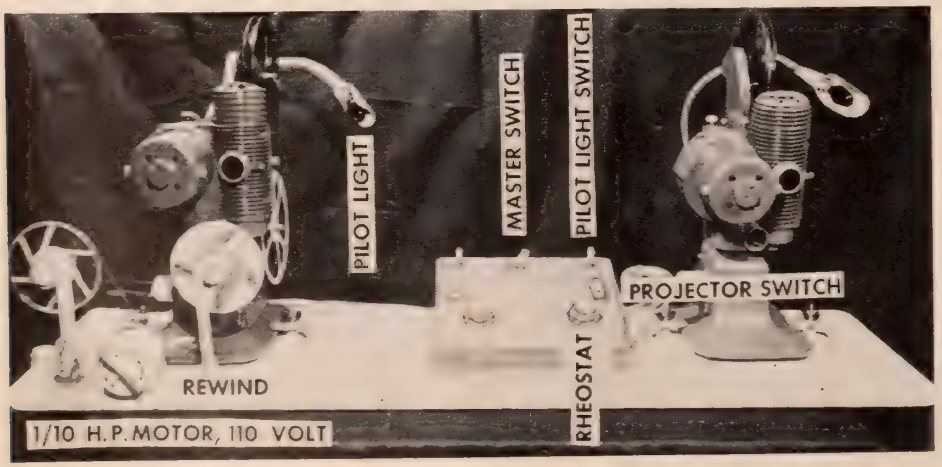
A piece of equipment which is easy to make (especially if you have someone to do the sewing) is a changing bag .There is a tendency to assume that the changing bag is only for the still photographer, when, as a matter of fact, there are many occasions on which the amateur cinematographer will find it well nigh indispensable.

It is simply a square, light-tight bag, with two sleeves through which the hands may be inserted, and some sort of opening through which the camera may be placed inside. In other words, it is a portable darkroom which may be used anywhere.

If a camera is of the spool-loading type, and the film jams—it usually will happen when you are miles from the nearest darkroom, and just about to shoot a scene which never can be duplicated—a changing bag makes everything simple; you place the camera inside, open it up, relieve the jammed situation, rethread, close the camera—and are ready to carry on.

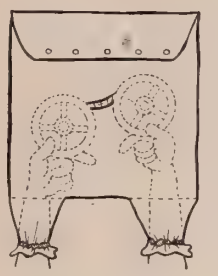
A practical changing bag should be made two to three feet square. Don't make it too small for comfort. The simplest way to get it light-tight is to make it double thickness. The outer material may be anything you desire, such as light canvas, and the lining should be the most closely woven black material you can find. Along one end of the bag, place a long zipper, or make a flap, with a generous overlap, held down by snap fasteners. At the two corners opposite the opening, sew two short half sleeves, six inches or so in length. Place elastic around the ends of the sleeves, to fit snugly around the wrists.

Incidentally, such a changing bag is useful not only in time of camera trouble, but also for many types of trick work. If your camera does not have a backwind (and there are a great



TWO PROJECTORS, and central control panel, makes it easy to provide professionally —smooth entertainment. Rewind, left, is powered by 1/10 horsepower motor.

WORKSHOP



CHANGING BAG, made 2 or 3 feet square, is useful for loading or when rewinding film for trick effects.

many that do not) such things as double-exposure, lap dissolves, and the like, make it necessary to open the camera and move the film back to a previously made notch by hand. The changing bag greatly simplifies this operation when you are shooting away from home. With a little practice on a "dummy" roll of film, it is easy to become proficient. — *Marion Albertson, Salt Lake City, Utah.*

Dual-Purpose Frame

One drawback to the average changing bag is that the upper surface lies constantly on the backs of the hands, getting in the way. In hot weather, when the hands perspire, this becomes something of a nuisance.

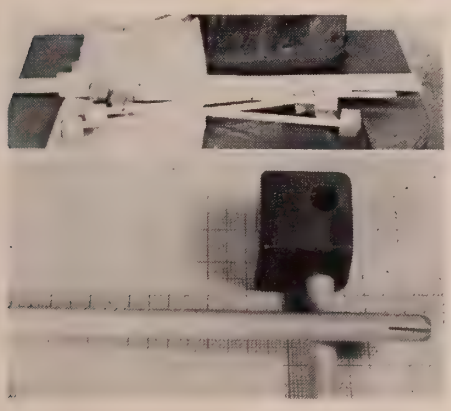
A neat dual-purpose construction uses the principle of the Tinker-Toy constructor sets sold in toy stores. Birch rods and mahogany connectors are put together as shown in the accompanying photos.

A framework of these parts, slipped inside a changing bag, holds the top of the bag up so that the hands are completely unhampered. Taken apart, the frame weighs little, and may easily be slipped inside the bag.

Used in conjunction with a plastic enlarger cover, the frame makes an excellent film bag for editing, and there will be no trouble with lint. Small hooks are made up of copper wire covered with plastic insulation (radio spaghetti), to hold film and identifying tags. The wooden parts should be carefully sanded, and waxed or varnished.—*James J. McCaskill, St. Louis, Mo.*



TOY CONSTRUCTOR set makes frame for changing bag, or editing film bag (right).



Title Backgrounds

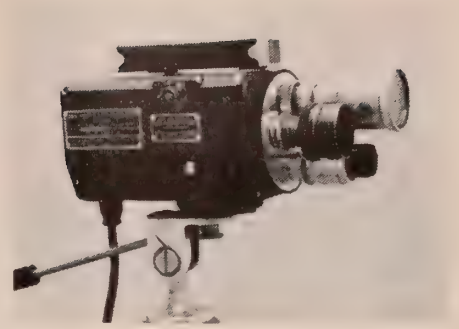
When titles with black lettering on a white background are shot on positive film for direct development to a white letter title, it is generally assumed that pictorial backgrounds are impractical. However, illustrations may be used behind this type of title as well as any other, provided a negative print of the picture is available.

One way to produce a negative print is to make a blow-up on enlarging paper from a positive transparency. The original may be of any size, but it must be a positive, not a negative. If you have a photo enlarger, make a print as usual, keeping it somewhat on the under-exposure side. This will result in a light background. On this, black lettering will be plainly visible.

If the original picture is on 8 or 16mm film, an ordinary enlarger may not be able to blow the frame up to the desired size. The solution is a shorter focus lens. A portrait attachment over the regular lens may do the trick, or you may be able to make an improvised mounting for your projector lens.

If you have no enlarger, there is always the possibility of using a projector. All stray light will have to be kept away from the sensitized paper, which may be pinned to a drawing board. A shield may be improvised with a box which will set over the projector. Cut a hole just large enough to let the beam of light from the lens pass.

When filming titles with a pictorial background, exposure must be a little more exact than in the case of simple black letter titles. The use of an exposure meter is helpful, or if lamp distance is kept constant, a correct exposure may be worked out by test which will always be good with that type of film.—*John A. Meredith, Chicago.*



3-Lens Turret

The new 3-lens turret that I have designed and built for the Bell & Howell GSAP gun camera rotates to a click stop which keeps the lens in proper position. The new design of this turret permits the adaptation of all standard 16mm camera lenses. This turret is for the Bell & Howell GSAP gun camera, but not the Fairchild GSAP camera. The photograph shows my B & H camera equipped with a one-inch *f*/1.5 Wollensak with a wide-angle auxiliary lens; a 3-inch Kodak Telefoto, and a 1⅜-inch Wollensak Anastigmat *f*/3.5. I can make these turrets on order.—*P. J. Green, 8718 S. Denker Ave., Los Angeles, Calif.*

Magazine Re-loading

When shooting titles with a magazine loading 8mm Eastman camera, Model 90, I decided to load up some positive film for the purpose,

Through a couple of film accidents, I had a couple of empty magazines. I purchased a hundred-foot roll of 16mm positive with 8mm perforations. This comes wound emulsion side in, which meant that it must be rewound for use. I made a small film winder by boring 1 11/16ths-inch hole, about one-half inch deep, in a six-inch strip of 1″ x 2″ lumber, using an expansion bit. This strip was fastened to a baseboard. A cut was made in one side of this circular recess, so that the film could be fed into the spool.

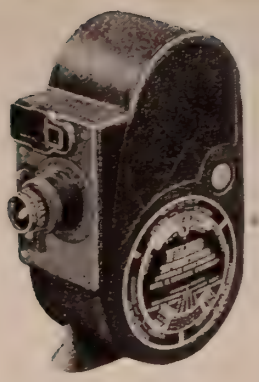
In the center of the recess, a quarter-inch hole was drilled all the way through. In this was placed a crank handle, made of quarter-inch dowel and a thin strip of wood, the crank axle being tapered slightly so that the magazine spool would press on firmly.

The positive film could now be wound firmly on the spool, emulsion side out, by fastening the end to the spool with the spring clip provided for the purpose. When the recess is full, the necessary 25 feet has been rewound, and the film is cut off.

It was necessary to rewind the film emulsion out and leave it in a tight roll for a few weeks before using, to take the curl out of it. Otherwise, it would unwind in the magazine like a clock-spring.— *Roy C. Bradley, San Bernardino, Calif.*

The right move is always Bell & Howell!

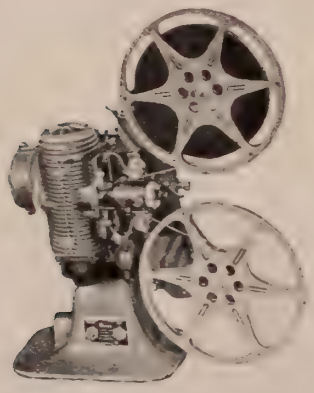
As a CHRISTMAS GIFT, home movie equipment with the Bell & Howell mark of quality will bring cheers from any fan! And as a fan yourself, you'll find here the very equipment you need to get *better* Christmas pictures!



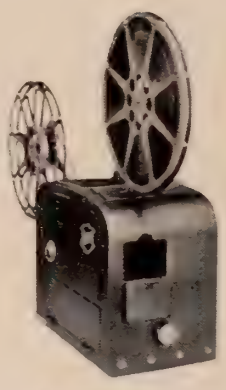
The Sportster is the *only* single lens 8mm spool-loading camera with easy "drop-in" loading, *true* slow motion and single picture release. With f/1.9 Filmocoted lens, $148.17.



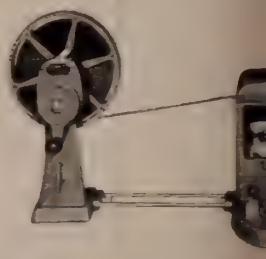
Auto Master. Only 16mm t
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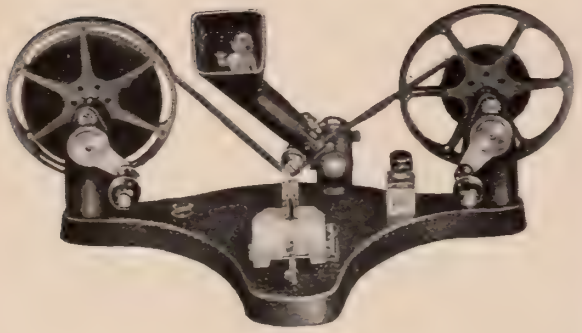
8mm Regent projector. Brighter screen pictures than any other popular make of 8mm projector, regardless of lamp wattage. Silent, all-gear drive, flicker-free projection. Now only $149.50.



16mm Single-Case Filmosound projector. Controlled film movement, steady, brilliant pictures, full, flutter-free sound. Shows sound or silent film, stops for still picture. With built-in 6-inch speaker, only $399.50. Larger, separate speakers available.



16mm Filmotion Editor. Fines
ment. Filmotion View
ture movies. Press lev
for identifying splicing
Splicer, 2 Heavy-Duty



8mm Film Editor. Has features similar to 16mm Editor, but for 8mm film. Accurate, easy to operate. $51.50.



8mm and 16mm 136 Film Splicer. Easily and quickly makes *permanent* welds that pass undetected through projector. Sturdily built. $21.50.



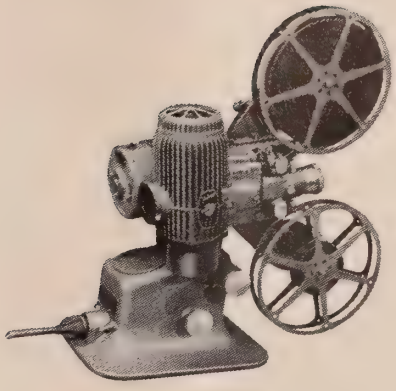
Direct Focuser. Lets you lo
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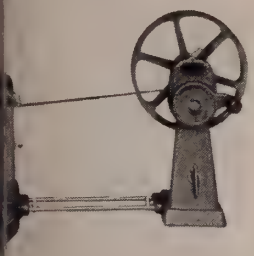
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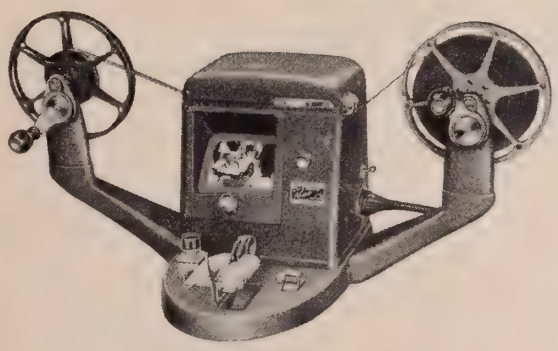
The 16mm Auto Load has all the fine features of the Auto Master, but without the turret head. Most compact of all 16mm cameras. With Filmocoted f/1.9 lens, only $185.00.



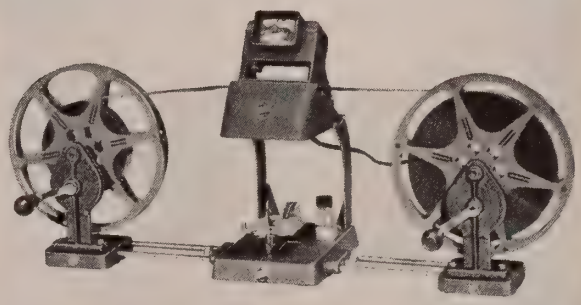
16mm Diplomat projector. Silent, all-gear drive — brilliant illumination — complete protection for your film. The choice of those who want superlative performance. $273.30.



rsonal editing equip-
ows brilliant minia-
cut slit in film edge
. Includes Model 136
-ft. Rewinds. $151.00.



8mm Filmotion Editor. All the features of the 16mm Filmotion Editor, but for 8mm film. Includes Filmotion Viewer, Model 136 Splicer and two Rewinds for 8mm film only. $118.00.



16mm Film Editor. Provides brilliant enlarged single-frame image for exact choice of cutting point. Includes 136 Splicer, two Rewinds and B&H Direct Viewer. 400-foot capacity, $72.00. 2000-foot capacity, $80.00.



ough the lens of any
H camera for accu-
focusing. Eliminates



1.—.7-inch T2.7 (f/2.5) Filmocoted B&H Super Comat, $85.25.



2.—2-inch T1.6 (f/1.4) Filmocoted TTH Ivotal, $169.17.



3.—2.8-inch T2.5 Filmocoted TTH Panchrotal, $171.50.



4.—4-inch T2.5 Filmocoted TTH Panchrotal, $198.34.

NOW! WORLD'S FINEST LENSES IN 16MM FIELD!

There's nothing finer on the market for your camera than these new Bell & Howell and Taylor-Hobson wide-angle and telephoto lenses, supplied in focusing mounts and calibrated with the now famous T-stops for absolute accuracy! Engineered according to a new design, they are the most highly corrected of *any* 16mm camera lenses of similar aperture and focal length. See them today!

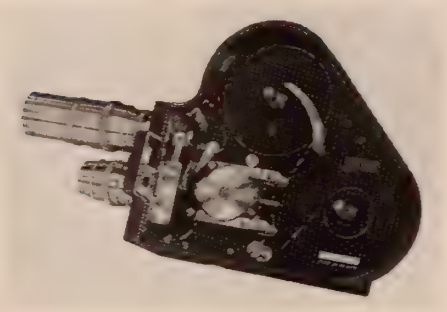
You buy for life when you buy

Bell & Howell

Chicago 45

NEW PRODUCTS

Pathe Super 16mm Has 10 Features



The Pathe Super 16mm motion picture camera ($395), combines many features to make it an ideal camera for serious amateur cinematographers, newsreel men, commercial motion picture and television studios as well as industrial and scientific photographers.

1. ***Full Frame Focuser*** — permits viewing the picture through the lens while shooting. Eliminates parallax and the problem of critical focus.
2. ***Variable Shutter*** —permits making professional wipes, fades, lap-dissolves and other special effects while shooting, with no extra accessories. Also allows varying of exposure to suit light conditions without changing film running speed. At 80 fps., the variable shutter gives effective exposures as short as 1/1000 second.
3. ***Full Speed Range***—from 8 to 80 frames per second in six steps.
4. ***30-Foot Spring Run*** — governor-controlled.
5. ***Extreme Light Weight*** — weighs less than five pounds.
6. ***Automatic Footage and Frame Counters***—both add and subtract effects.
7. ***Tri-Lens Turret*** — takes three lenses in standard "C" mounts. No matter which lens is in position, the turret does not extend beyond the camera. This protects turret and lenses.
8. ***Built-In Hand Crank*** — Swings from recessed pocket to crank film forward or backward manually.
9. ***Optical Viewfinder*** — corrected for various focal length lenses.
10. ***Single Frame Device***—makes instantaneous and time "snapshot" exposures.

Telephoto F/1.3 Cine Balowstar

The Cine Balowstar 1½-inch *f*/1.3 telephoto can take shots under minimum light conditions, making possible "candid" indoor color movies without special lighting.

Based on a formula computed by Dr. Frank Back, the lens which is calibrated in "F" and "T" stops, has produced results in tests of varied nature. There is no focus shift when stopping diaphragm down, and no loss of speed in focusing for close-ups, due to the use of a stationary rear element. Only the front element moves. With this lens, it is claimed that a ballet or musical comedy can be photographed from a seat in a theater.

The lens ($199) is equipped with a standard mount to fit most 16mm cameras—and other 16mm and 8mm models with the use of an adapter.

Portable Microfilmer

A re-designed low-cost Microfilmer, announced by Bolsey Corporation, is self-contained working unit, complete

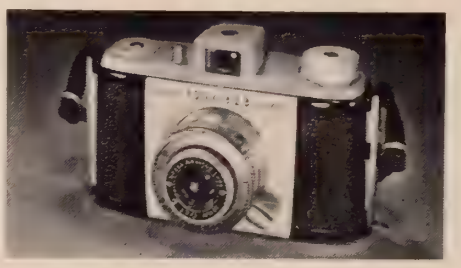


with Bolsey Model "B Special" camera, lights, copyboard, copystand, interchangeable Bolsey Micro-Reader Head and accessories—all in a compact carrying case, delivered ready for microfilming and micro-reading (projection). The entire equipment and case (18″ long, 15½″ wide, 6½″ deep) weighs 16¾ pounds; price $179.50.

The camera may be removed from the copy stand for use as miniature-camera, using regular 35mm color or black-and-white film.

Pony 828 Camera

When filming in color, especially when travelling, the movie photographer often senses a need for a still camera to shoot scenic views, architecture, night scenes and the like. A low cost camera which seems to be designed with this in mind is the Kodak Pony 828.



Priced at $29.95, including Federal Tax, it is equipped with a Lumenized three-element Kodak Anaston 51mm F/4.5 Lens, focusing from 2½ feet to infinity. The shutter is a Kodak Flash 200 Shutter with built-in flash synchronization and speeds from 1/25 to 1/200 second plus "Bulb."

Skylight Filter For Color Film

A new color-correction filter, recommended for use in outdoor color photography when atmospheric conditions are unduly bluish, is the Kodak Skylight Filter. It will be available in Series IV, V, VI, VII, and VIII Kodak combination-lens-attachment sizes, as well as in 2-inch and 3-inch gelatin film squares.

Typical of the pictures which can be improved by the use of this new color-correction filter are distant scenic shots where haze is present, subjects at the beach, snow scenes when strong sunlight is not present, and open-shade scenes illuminated by bluish sky light. The filter, under such conditions, will give a more pleasing and warmer effect. Price of the filter varies depending on size.

Paillard Headquarters

New York headquarters at 265 Madison Avenue, by Paillard Products, Inc., American factory branch of Paillard, Ltd., Yverdon, Switzerland, creators and manufacturers of Bolex motion picture equipment and Hermes typewriters, will handle repair, service and educational work on all Paillard products. ● *continued on Page 638*





H. STAUDER, vice-president and general manager of Paillard Products, Inc., welcomes Alfred Hornung, Kern Binoculars, Inc. and Franz X. Amrein of the American Swiss Gazette at the opening of the firm's New York headquarters. Paillard Products, Inc., is the American factory branch of Paillard, Ltd., Yverdon, Switzerland, creators and makers of Bolex motion picture equipment, Kern-Paillard lenses and Hermes typewriters.



"HOME MOVIES THEATRE" contest judge C. P. MacGregor views the films as they are televised. Rolly Langley (standing) Emcee's the program. Jack Schandler, Pearl Campbell, Fred Barker and R. Booth won the awards for the week.



LANGLEY and Roy Grandey (l. to r.) originated the program. Miss Lynn Martin, film editor; Bob Heistand, director

TV Stations Vie for Amateur Movies

JUST WHAT ARE the possibilities of the television market for motion pictures made by non-professionals? What quality of reproduction can be anticipated? What are current rates of payment? Is black and white film better than color film for television use?

The answer to these, like most questions on television these days, is a resounding, "Yes."

Whether or not color television eventually will make all current sets and practices obsolete, the show must go on. An ever increasing audience demands entertainment. Amateur films are coming into their own on many programs, in the form of travelogues, newsreels and other shorts. But no pattern of television needs has yet displayed itself, so it is impossible to predict what will find acceptance from day to day.

The purveyor of films for broadcast is strictly on his own with success dependent as much on the stations within reach as on the merits of his footage.

One steady beacon, however, is the film contest. One of these, conducted weekly over two California stations, is edited by an attractive film editor, who has some practical advice for all those interested not only in shooting for this particular film contest, but for television in general.

By Lynn Martin

A weekly contest, with merchandise prizes, is the feature of a "Home Movie Theatre" television program in Los Angeles and San Francisco.

Four winners are selected each week. The amateurs who took the films appear on the program, and up to four minutes of each film is shown. In Los Angeles, headquarters for the program, the show is presented through KFI-TV on Sundays, 3:00 to 3:30 pm. by Rolly Langley, originator and Emcee. The San Francisco program, conducted by Norvel Gillespie, is on KRON-TV, Sundays, 6:30 to 7:00 pm.

Entries may be sent to these stations. Include a complete return address and telephone number. The program's editing department will cut film only after receiving permission. Films are handled carefully and returned promptly if not selected for showing. All contestants must be amateurs, and may submit entire reels if they prefer not to edit themselves.

Films are selected for subject interest and good photography. In Los Angeles, an Elgin watch is awarded the winner each week.

As many home movie filmers have expressed an interest in taking films especially for the television contest, James Love, film director of KFI-TV offers these suggestions:

1. The first aim is to get a good picture. Television knows no substitute for good photography.

2. Black and white film is economical, and you can judge results for television on your home screen. If a black and white film looks good at home, it will look good on television.

3. If color film is used, avoid subjects which display well only in color, such as flowers. Color film is usable on television, although reds are unpredictable, and light colors may give a washed effect. Color films, however, are regularly accepted on the program.

4. Shoot at 24 frames per second, the correct speed for television reproduction.

5. Avoid long shots. Close-ups are easier to see on the small surface of the television screen. Long panoramas are acceptable, but small distant details should not be given importance. No matter how thrilled you are with a shot of a distant plane, remember it might not even reproduce as a speck on television.

6. Action shots are preferred.

7. No matter how slight, there should be continuity to the film. It need not be an actual story, but should be edited with a flow of interest. Complete short stories filmed by home movie makers always attract interest.

8. The films should be taken in adequate light. As for exposure, it is better to be too light than too dark.

Sound film also may be entered—reels are cued for proper starts and stops by the station, so that it is not cut. A special process obtained by Langley and the producer of the series, Roy Grandey, makes it possible to feature 8mm film as well as 16mm. Color and black and white films are eligible. Films are accepted only when the maker can appear on the "Home Movie Theatre" program, so film should be entered only if you live in one of the cities now carrying the program.



GE DW-58

Exposure Meter

See it at your dealer's and judge for yourself! Here's an outstanding meter priced for *everybody's* pocketbook. Precision built by General Electric for lifetime accuracy, the DW-58 makes *sure* you get correct exposure every time. Mighty handy in the darkroom, too.



$19.95*

*Fair traded. Fed. tax inc.

Ask Santa to tuck a DW-58 in your Christmas stocking. He can get one at all good photo dealers'. *General Electric, Schenectady 5, N. Y.*

GENERAL ELECTRIC

606-69

NEW PRODUCTS

• *continued from Page 636*

Constructed by Chapman and Evans, of New York City, Paillard Products, Inc's. new headquarters is modernistic and unique in that the entire showroom is entirely visible from the street, so that the interior of the store becomes part of the over-all exterior display.

Wilson Syncro Meter

Four models of the Wilson Syncro Meter now are available with which sound may be added to your silent movies.

The sound may be on a disc, wire or magnetic tape recorder. The Syncro Meter couples your sound equipment to your own projector.

Syncro Meter models 3A and 3B are for use with silent projectors. Model 3A, $75, is manually controlled. Model 3B, automatic, is $99.50.

Models 3C and 3D for use with sound projectors, are now available for Bell & Howell projector models 179 and 185. Other projectors will be adaptable at a latter date. Model 3C, $113 is manually controlled. Model 3D, $137.50, is automatic requiring no attention during the operation of the projector. The sound remains in correct synchronism with the picture.

Photar Filters

Tiffen Manufacturing Corp. announce a new line of coated Photar color correction filters, available in all color densities for use with Kodachrome, Ektachrome, Anscocolor and black-and-white films.

These new filters are hard fluoride vacuum coated on both sides, thus increasing light transmission usually lost by reflection, and preventing glare. They are guaranteed against separation and color fading.

Prices for all filters, in any color:

Size:	Price:
21.5mm	$1.50
Series #5	2.50
Series #6	3.00
Series #7	4.50
Series #8	7.00
Series #9 (3")	10.00

Keystone Prices Reduced

The Keystone K-36 camera with *f*/3.5 Wollensak lens, previously retailing at $54.95, has been reduced to $49.95. With coated *f*/2.5 lens, $54.95.

The deluxe K-22 8mm camera trimmed with black pin grain and chrome covering and Wollensak focusing mount *f*/1.9 has been reduced from $99.50 to $92.50.

The K-68 8mm projector, equipped with 750-watt lamp, and electric cord automatically retractable into the base, has been reduced from $129.50 to $122.50.

Prices include federal excise taxes

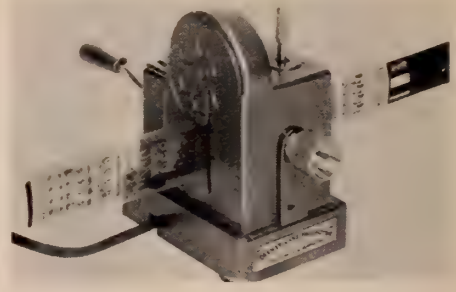
Boom Light



The Mole-Richardson Co. BlueComet Boom light provides a light-weight baby spot complete with attached full-size diffusion frame and rotating barn doors, plus direct action focusing with graduated scale. Lamp head is interchangeable with boom or included auxiliary stand. Stand and boom legs fold flat for easy handling and transportation. Stand will not tip when operating at fully extended position. Air retainer brake in boom stand gives smooth, quiet adjustment of height.

Strip Film Movies

The Disney-Land Projector ($4.95) uses one-foot strips of color film. Operating on 6 to 8 volts, with special eyelet plugs, a child can hook up the projector to either a dry-cell battery or, through a transformer ($1.95), to regular 110-volt house current.



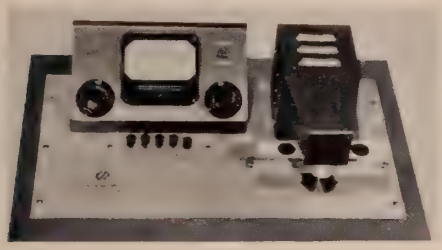
Films (50c) are one-foot strips, running about 4 minutes—the equivalent of 50 feet of 8mm roll film. By preparing Disney cartoons in strip form rather than rolls, the possibility of tangling or twisting the film is eliminated.

Film and Tape Splicer

The Presto-Splicer Professional Model ($498.00) handles all types of safety film bases. A modified model can be used for the splicing of microfilm and paper leader stock to daylight film. Splices hold up under the "hot developing process" which is used for high-speed reproduction of TV, newsreel and Ultrafax film. Interchangeable heads make the unit adaptable for 35mm and 16mm film. The principle of the splicer is a combination of automatically controlled heat and pressure. The splice is made without any scraping or cementing. Thickness of the film is not affected and the splice is completed in from 6 to 10 seconds.

Color Densitometer

An important instrument for the advanced color worker, the professional photographer and the color laboratory, the Spectra Color Densitometer, is now in production by Photo Research, Corp. Burbank, California.



The Spectra Color Densitometer is photo-electric in operation. Readings may be taken from 0.0 to 4.0 density, on either black-and-white or color films.

In the measurement of monopack and integral tripak color films, since the layers carrying the individual color images are not separable, density readings must be made at the three points in the spectrum at which the three layers have their absorption maximums.

For this purpose, narrow-band filters are mounted on the Spectra Densitometer, red for reading the cyan densities, green for the magenta and blue for the yellow. This makes it a simple matter to measure the relative densities of the three in neutral areas, determining the color balance of a particular emulsion, the results of a test, or the need of corrective measures. This facilitates the application of normal laboratory controls to exposure and processing. Suitable color correction filters may easily be selected for printing, where necessary. Processing consistency may be checked in the same way. Each batch of film and each emulsion number may be individually tested. Regular H.&D. curves may be plotted for the three layers which will serve as a guide in the determination of proper lamp current for printing, and the most suitable processing times, temperature and formulas.

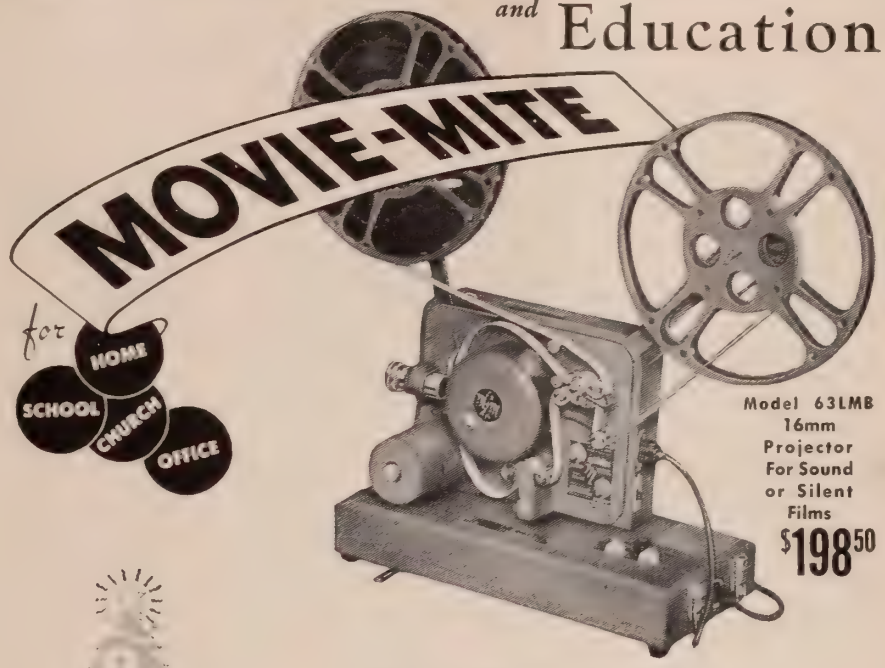
Record Player

Califone Corp's. portable transcription player plays 33⅓, 45 and 78 RPM recordings and transcriptions. Pick-up has a turn-over head for handling all three types of recordings.

Prize Winner

Movie Supply of Hawaii, distributor, recently cooperated with the sponsor of a six-month Hollywood talent scout program by awarding a first prize of a Keystone camera and projector to the winner. Mutual Station KHON carried the program to a large listening audience. Movie Supply's representative, William Chu, presented the award to the winner, Hawaiian actress, Leilani Delfin.

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MOVIE-MITE . . . the FIRST precision-built, extra light weight, compact 16mm projector . . . gives you ALL the advantages of finest 16mm projection (silent or sound) at *low cost*.

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Pan Tripod

The Evn-Pan ($19.75), a light weight tripod (5 pounds) will support a still or movie camera. A smoothly-operating tilt and pan mechanism has no parts which will "fatigue" and crack.

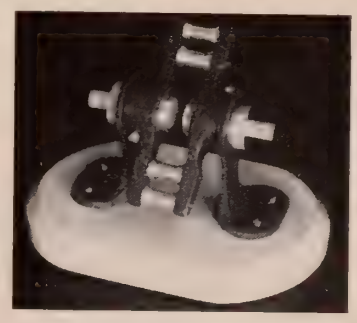
A quarter turn of the handle locks or unlocks the pan-tilt head. Telescopic aluminum legs are made with built-in springs and split bushings to prevent wobble. Leg grips permit instant lock which cannot be pulled apart. The tripod has reversible steel point or rubber feet. Director Products Corp.

Waterproof Adhesive

An extremely strong waterproof adhesive for adhering rubber tile to concrete, called Magigrip, is also excellent for adhering metal, cork, glass, brick, marble, wood, plastic, mirrors, tile and asbestos. It requires no heat or pressure. It is made by the Adhesive Products Corp.

Film Waxer

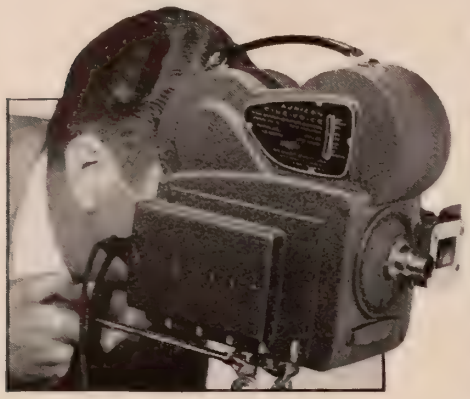
The Ro-Ann film waxer for 8mm and 16mm applies a thin layer of paraffine.



The waxing casters and rollers are on a white enameled wooden base. The waxer can be attached to a rewinder since it is only 4½" in diameter. Price $7.95.

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COMPLETE OUTFIT...$695.00

Including "Cine-Voice" Sound Camera with high fidelity Microphone, Amplifier, Headphones, all Batteries and Tubes, Carrying Case, Instructions. Camera uses "C" Mount Lenses (not furnished) same as most popular 16 mm Cameras.

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Portable Flash Tube

A small photographic flashtube, capable of taking thousands of pictures at speeds of one-5000th of a second, was announced by the General Electric Co. The new repeating flashtube, together with an improved triggering circuit, was designed for use with portable power units considerably lighter in weight and less costly than existing equipment, and thus more attractive to press and advanced amateur photographers.

A relatively low-voltage, 100 watt-second flashtube of high efficiency, the photographic light source, the FT-110, produces a flash of light the equivalent in photographic effect of the No. 5 flashbulb at one-400th of a second shutter speed. The tube produces ample light for close-up color photography.

Polaroid Camera Lenses.

Auxiliary telephoto and wide-angle lenses (each $22.17) for the Land Polaroid camera is offered by Mansfield Industries. Telephoto lens is approximately 2X, coated and pre-focussed. The Wide-angle lens approximately doubles the picture size.

16mm Projector

The Reger 16mm projector ($15.95) has constant-speed AC motor, switch for motor and lamp, 400-foot reel capacity with extra reel, and a 100-watt projection lamp. Reger Manufacturing Co.

De Jure- Embassy

The Embassy 8mm camera ($99.50 with F/2.5 lens) features 6 speeds including full SLOW motion, magazine loading 10 foot run on one winding and governor controlled motor.

The Embassy comes with either the F/2.5 coated universal focus lens; or F/1.9 in either fixed focus or focusing mount.

The finder is etched for a 1½" telephoto lens, available as an accessory. This telephoto lens may be screwed into the camera in place of the 13mm lens supplied with the camera. A 9mm wide-angle lens is available also, as well as a 6½mm wide angle attachment lens. Both lenses have compensating view finder attachment lenses to correct the field of view to match that filmed by the wide-angle lens. Eveready carrying case, or holster type case is available.

Water Filter

The Fisher Water Filter ($17.50) has a permanent filter element which can be easily removed and cleaned. Plastic case allows user to see when cleaning is necessary. Pipe connections are standard ½-inch pipe thread. Capacity is ten gallons per minute. Guaranteed for one year, the complete unit weighs five pounds. Oscar Fisher Co.

Home Movies 1949-50 Contest

All FILMS submitted at any time during 1949 and up to the closing date (August 1, 1950) are eligible for 14 Home Movie awards, including the Ver Halen Trophy—grand prize for the best 8mm or 16mm film in all classes.

Mounted trophies and plaques will be awarded in five classes:

SCENARIO CLASS: 1st, 2nd and 3rd.

FAMILY FILMS CLASS; 1st, 2nd and 3rd.

DOCUMENTARY CLASS: 1st, 2nd and 3rd.

SOUND FILMS CLASS: Sound films of all types. 1st and 2nd.

SPECIAL CLASS: For advanced amateurs, etc. 1st and 2nd.

In addition, 20 films will receive Honorable Mention Certificates.

Achievement awards also will be made separately for best photography, best editing and best titling.

CONTEST RULES

Entries limited to amateur-made 8mm and 16mm films.

Contestants pay transportation of films both ways.

Entries must be titled—at least with main and end titles.

Each film reel and can must bear contestant's name and address, and category in which film is entered.

Watch HOME MOVIES for further news of this contest.

S.M.P.E. Hears Color Engineer

For scientific contributions to motion pictures Ralph M. Evans, superintendent of Eastman Kodak Company's color control department, received the Samuel Warner Award of the Society of Motion Picture Engineers, at the society's 66th semi-annual convention which was held in Hollywood.

Evans, formerly associated with Fox Film Corporation laboratory in New York as a motion picture technician, served also as an expert on color processes with the 20th-Century-Fox film research division, and as head of research and control activities with the DeLuxe Laboratory in New York.

Evans, an authority on color, spoke on "Depth Perception in Color Photography."

Other papers delivered by Eastman Kodak scientists at the meeting, included:

W. E. Schade, "A New *f*/1.5 lens for Professional 16mm Projectors." Fordyce E. Tuttle, "Improvements in

You're "on top" of the action with an *Elgeet* Telephoto Lens



No matter where *you* are, *your movie camera* is close to your subject when you equip it with an Elgeet telephoto lens. From a spectator's position you can now take "closeup" action shots of skiers, bobsledders, and tobogganers. From a seat in the stands you can get shots of ice carnival performers, hockey games—action shots that are too quick for your eyes to follow . . . and view them on your screen right "on top" of the action.

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The complete line of Elgeet Cine-Tel* Telephoto Lenses enables you to choose the telephoto lens that meets your photographic requirements and your budget limitations. Prices start at $24.05 including tax. See them at your dealers. Ask him for a copy of the new Elgeet Booklet, "Exciting Movies with Elgeet Cine Lenses," or send us a post card request.



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High-Speed Motion Pictures by Multiple-Aperture Focal-Plane Scanners." Charles E. Ives and Charles J. Kunz of Kodak Research Laboratories, "Simplification of Motion Picture Processing Methods." "Current Developments in Color Sensitometry" by Franklin C. Williams.

John G. Capstaff presented a paper on "An Experimental 35mm Multilayer Stripping Negative Film."

Revere Camera



PUNCH AND JUDY — Sam Briskin (left) head of Revere Camera Co., is sure that if it's punch and sparkle you want in your home movies, there's no better way of getting them than with his new Model 26 Revere movie camera.

And Aleen Leslie, writer of radio's famous "A Date With Judy," is just as sure that if it's prospect penetration you're looking for the best way of obtaining it is with a sure-fire entertainmend medium like her show.

So when Mr. Briskin and Miss Leslie met in his Chicago office recently, as pictured above, to complete plans for Revere's sponsorship of the popular "Judy" show, each brought along a copy of his favorite product.

Revere began sponsoring "A Date With Judy" last week over a 76-station ABC network and will air it live every Thursday night from Hollywood. Miss Leslie, who helped write the current movie smash "Father was a Fullback," writes the "Judy" show which reminds listeners of their own households and the families next door.

PSA Awards Honors

Honors of the Photographic Society of America, were conferred upon 66 residents of America, England, New Zealand, India, Belgium and China. Election of the photographers as Fellows and Associates of the American society was announced at an Awards Banquet.

The society's highest honor, Honorary Fellowship, was conferred on Lloyd A. Jones, head of the physics department at Eastman Kodak laboratories, for outstanding contributions to photography, and upon Harry K. Shigeta, Chicago, Ill., for devotion to the advancement of photography through teaching.

Honorary memberships were granted to:

Philip Cass, Philadelphia, Pa., for contributions to the society's membership and home site committees. Stuart M. Chambers, St. Louis, for service as officer and director. Anne Pilger Dewey, Chicago, for organization and promotional work. Charles B. Phelps, Jr., late of Grosse Pointe, Mich., former president of the society. Constance L. Phelps, for devotion to the work of the society as wife and aid of the late President Phelps. Frederick Quellmalz, Jr., of Kutztown, Pa., for organizational activities and as editor of the "PSA Journal."

Eight photographers received fellowships: Ansel Adams, Yosemite National Park, Calif., for achievement in pictorial photography and teaching. Mrs. Jean Elwell, Detroit, for pictorial photography and the dissemination of photographic knowledge. Gottlieb Hampfler, Kennett Square, Pa., for pictorial photography and the dissemination of photographic knowledge. Josef Muench, Santa Barbara, Calif., for landscape photography and illustration. Cyril J. Staud, Rochester, for research. Adolph Stuber, Rochester, for assistance to camera clubs and teachers of photography. Harold A. Taylor, La Mesa, Calif., for devotion to amateur photographic activities. Wood Whitesell, New Orleans, La., for pictorial photography.

Barleben Joins Photo Fair

Joseph P. Hackel, president of Photographic Fair, Ltd. and Medical Film Guild, Ltd., photographic equipment specialists and motion picture film producers, New York City, has signed up Karl A. Barleben, writer-lecturer and film-producer, as special coordinator of the visual educational interests in both concerns.

Filming the "Noronic Disaster"

Shortly after flames gutted the luxury Great Lakes cruiser "Noronic" in Toronto harbour, Doug Skene, resident Associated Screen News cameraman, was on the scene recording details of the disaster.

"It was a scene of horror and devastation," Skene said. "I never saw anything approaching it when serving in Europe during the war."

As daylight broke on the scene of Canada's biggest marine disaster in over 100 years, Skene and a party of newspaper photographers were permitted aboard the blackened, twisted hull, whose stern was resting in the mud of Toronto harbour. Unfortunately, many of the shots had to be cut out of the footage, as they would have been a little too strong for the average movie-goer.

Scenes of pathos and heartbreak were shot, as sobbing relatives and friends entered the morgue to identify loved ones.

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Tachometer is mounted in clear view of operator. It is calibrated from 16 frames per second to 64 fps. with a definite RED marking for 24 fps.

Electrical governor control for adjusting speeds. Steady operation at *all* speeds. "OFF-ON" switch built into motor base. No adaptors required, except motor-coupling which attaches to camera and couples to motor.

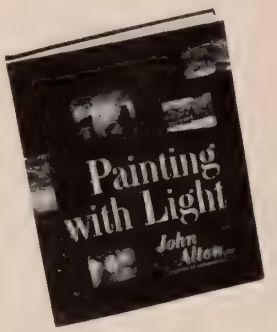
Motor shaft equipped with spring steel drive arm which will shear if camera jam occurs. This drive arm is easily replaced.

Furnished complete with rubber-covered cable and plugs. Write for complete details.

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Give your camera-minded friends

this "RICH, RARE and REWARDING"* book for Christmas. Here is the expert know-how on those key techniques that can lift stills and movies from average to superb —



Painting with Light

TELLS YOU IN CLEAR DETAIL, HOW TO LIGHT

People:
how to light different types of faces; lighting on clothes; photographic values of makeup; getting the right light on people out of doors.

Special scenes:
firelight, candlelight; lighting to create special mood; flickering light, rain, lightning and other storms; light effects of background colors; glamorizing "props"; equipment you can make.

Interiors and Exteriors:
lighting for proper perspective, highlights, shadow; night light indoors; the street at night; shooting an interior from outside; light from doors and windows; light for different times of the day, different seasons; the right light on snow, ice, water; the sea at night, and scores of other scenes.

By John Alton

Director of Photography MGM, Paramount, Eagle Lion, etc., whose pictures have been cited by the critics as "some of the most exciting in cinema annals."

295 illustrations and diagrams show all equipment and just how to place it for different effects. Many striking illus. from Hollywood studios.

"*Absorbing and interesting,*" says DORE SCHARY.

"*A MUST text for all serious amateurs*"—ANTHONY MANN.

*from review in *PSA Journal*

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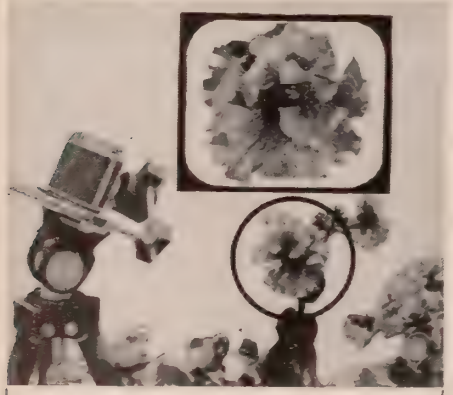
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CINE CLUB NEWS

IDEAS FROM PHOTOGRAPHIC ORGANIZATIONS AROUND THE WORLD

Hollywood's great motion-picture industry may trim its mantels with Oscars or use them for doorstops, for all it matters to the members of Metro Movie Club, Chicago, after seeing Carl D. Frazier win the 1st Prize Trophy for his 16mm "Who's A Coward?" in the annual contest of the Association of Amateur Cinema Clubs. Frazier's entry also made Metro the over-all winner of the association's President's Trophy. This is the fourth award that this suspense film has won. The film has plot, counter-plot, mistaken identities, and suspense. Action takes place in a home as a husband and wife set out to prove that the husband is not a coward. Frazier manned the camera while Mr. and Mrs. Richard Romani performed the leads with the help of a "burglar," John Passifume.

Group's Documentary Film Wins Praise

The Amateur Movie Society of Bergen County, New Jersey, produced a documentary film, "Why Should I Fear Cancer?" which showed for three days at the Cancer Society Convention in Atlantic City, and then to clubs, PTA'S and other organizations.

The film is sound on color, 22 minutes, and took eight months to make. The picture was directed by Bill Messner; cameraman, George Labes; lighting, Gene Huebler; sound technician, Dr. Rudloph Van Gelder—all members of the Amateur Movie Society of Bergen County.

The plot, from a story structure by William A. Caldwell, assistant editor of the Bergen Evening Record, centers around a young banker who worries about a lump on his leg. Carried along with his story is that of a barge captain, with the same symptom and neglect, who winds up in a hospital. The story tells how treatment and care services can catch the disease in time and banish fear of it.

The camea rcrew travelled all over the county, shooting in operating rooms, streets and even in the mountains. Besides the central figures, a large cast was furnished by hospital volunteers, doctors and technicians.

The picture has been lauded for its excellence in photography, exposure, process shots. The musical score was arranged by Dr. Van Gelder from two of Grieg's elegiac pieces; Hindemith's "Mathis der Mahler" and "Nuages;" a Debussy nocturne, and some dramatic sound excerpts from Hollywood sound tracks.

L.A. Photo Group

The Photography Group of Rosewood Methodist Church, Los Angeles, is open to anyone interested in still or movie photography. The facilities include a well-equipped darkroom, as well as an indoor shooting stage and auditorium. There are no dues or membership fees. The Group meets at 7:30 each Tuesday at 501 No. New Hampshire Avenue.

Peninsula Home Movies, Unlimited, *San Mateo,* Calif. is conducting a course in Motion Picture Photography for members. Among the lecturers are Willard Stratton, B. J. Pasquelatti of the School of Photography of the City College of San Francisco, and Ed. Kentera, president of the Northern California Council of Movie Clubs. The bulletin of this Club, "Peninsula Moviemakers" has appeared with an attractive new cover, two colors on enameled stock.

Al Leach, of the *Berkeley,* Calif. Movie Club, is planning a trip to Death Valley and will take shots in this area for those who want them. This club has asked members to share information of various photogenic locations. A committee to collect and disseminate such information is planned.

The *Michigan* Council of Amateur Movie Clubs will hold a movie contest and salon in February, 1950, and invite all Michigan movie clubs to compete. Contact Mel Bergeon, R.5, Kalamazoo 85 Mich.

The South Side Cinema Club of *Chicago* holds regular classes in cinematography.

FILMS SCREENED

Films screened at the October meeting of the Golden Gate Cinematographer were very interesting because of the different subjects. All were Kodachrome: Magic Stairway, 8mm; Columbia Centennial, 16mm by Geo. Sohsti Beautiful Alaska, 16mm by H. Ketjen; Chinese Wedding, 16mm by R. Alexander.

A talk and demonstration was given on the De Jur 8mm camera and how lap dissolves are made.

The *El Monte* Calif. Camera Clnb had a demonstration on "The Proper Use of Lighting" by B. G. Roberts, technical representative of the Sylvania Electric Corp. A Polaroid-Land Camera demonstrated the uses of lighting. Amateur Cinematographers are invited to write the club, 1002 West Garvey Ave., El Monte, Calif.

The *Oklahoma City* Movie Makers will screen the 16mm entries to their annual film contest on December 16th.

Los Angeles Cinema Club saw "Along the Mission Trails," by Mrs. E. B. Kellem.

Richmond, Calif. Movie Camera Club: "The Story of California and Its Natural Resources."
At South Side Cinema Club, *Chicago:* "Ocali" by Dr. John Hisgen.

Cinema Club of *San Francisco:* "National Figure Skating Champions" by Adeline Meinert; "My Eastern Vacation" by Matt Draghicevich; "Barney's Dream" by Ray Maker and "Dark Timber—Preview" by Ray Maker.

Cincinnati Movie Club: "Baie St. Paul" and "My Day—At The Age of Three."

Brooklyn, N.Y. Amateur Cine Club saw, "Bettas" by John Larson; "Fantasy in Toyland" by Charles Benjamin; "Sands of Time" by Bert Seckendorf and "Designed by Nature" by Irving Gittell.

Amateur Home Movie Reviews

★★★Excelent, ★★Good, ★Average

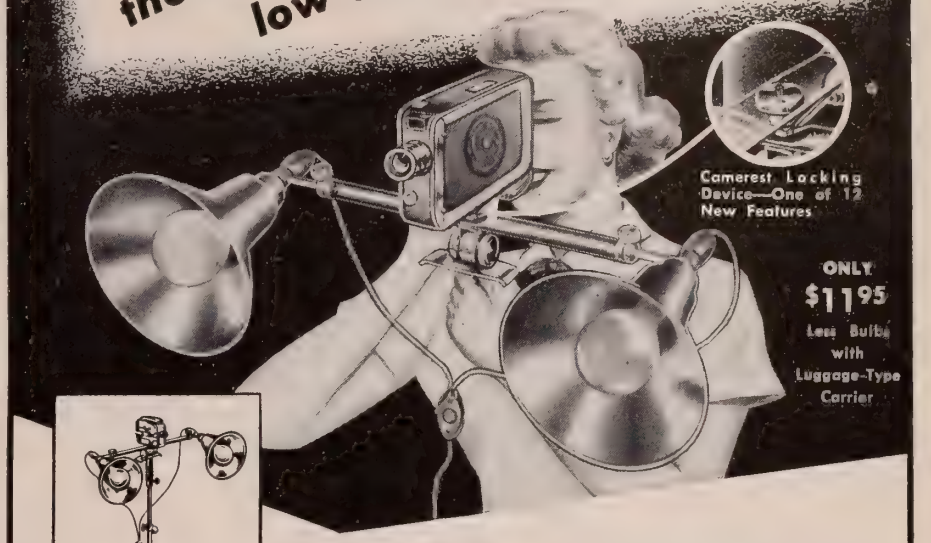
★★★GREEN MONSTER. 50 foot 8mm Kodachrome by R. Berger, Cheektowaga, N.Y.

An excellent nature film, with a "story" added for good measure. The main character is a praying mantis. In the opening shot a little girl watches the mantis walk along a picnic bench. Close-ups of the insect follow, showing it capturing and eating a grasshopper. The photography in these close-ups is excellent—showing not only the mantis, but even movements of its jaws, tongue and head as it lunches on the grasshopper. In the close-ups, the terrifying aspects of the insect are dramatically revealed. Photography, editing, continuity, exposure and titling all are excellent. A unique and comical ending is furnished by a large collie dog, who jumps on the bench and devours the mantis, while the little girl watches in pseudo-horror.

★★SITTING PRETTY. 200 foot 8mm Kodachrome by R. Berger, Cheektowago, N.Y.

A nature film, telling the story of a pair of robins and the raising of their offspring. The first shot shows only the nest in the tree. Following, we see two eggs in the nest, then the newly hatched robins, the half grown and, finally, the grown up new-comers. Exposure good, though some scenes were slightly over-exposed. Photography and continuity good, but some of the repetitious shots slow up the story which could easily be tightened up by means of judicious cutting.

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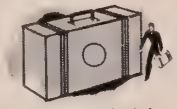
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FILM RELEASES



A Christmas Dream. Two 8mm editions, three 16mm editions, including sound. Castle Films. A film featuring stop-motion work which makes lifelike the mischief and fun provided by a child's dolls and toy animals which romp about her bedroom.

Christmas Home Movies 8mm and 16mm. Hollywood Film Enterprises, Hollywood 28, Calif. A special group of 8 Yuletide stories for young children. *The Story of Santa Claus,* for example, shows children hanging up their stockings, waiting for Santa, and then the result of this wonderful experience for the kiddies.

Merry Christmas. 1½ reels, 16mm sound, $35.00. Ambassador Films production, released by Sterling Films. The Vienna Boys Choir sings well-known Christmas Carols.

Mt. Vernon, Home of George Washington; Monticello, Home of Thomas Jefferson; and ***Colonial Williamsburg.*** 16mm Kodachrome, $14.75, 8mm Kodachrome $7.50. Non-theatrical, educational. World in Color Productions.

Dillinger. 16mm, 8 reels, 72 minutes. Post Pictures Starring Lawrence Tierney as Dillinger, with Edmund Lowe and Anne Jeffreys. A "crime does not pay" story, this drama tells the exploits of Dillinger, beginning with his first robbery and ending with his eventual capture.

Hoppy Serves a Writ. 7 reels, 16mm. A fast moving drama of hard-riding, hard-shooting, hard-fighting William Boyd as Hopalong Cassidy. One of a series of Westerns for 16mm distribution by Commonwealth Pictures.

Danny Boy. 8 and 16mm. Official Films. One reel. The story of a war dog's return to his young master. The dog is feared by the people in his home town because of his reputation as a killer while in the armed forces. The love and understanding of his master see him through the pitfalls that threaten him. ***Tiger Fangs,*** 8 and 16 mm, one reel, stars Frank Buck in the story of the capture of man-eating tigers that had been terrorizing whole villages in Africa.

"Football Parade of the Year—1949," annual Castle Films release becomes available early in December with spectacular action shots of the most outstanding moments in big college games of the autumn. It shows teams in action in many different sections of the country. In both 8mm and 16mm, including sound.

United World Films. 16mm sound. Gilbert and Sullivan's "The Mikado," in Technicolor; Noel Coward's "Blithe Spirit," and "The Brothers" and "The October Man" from the studios of the J. Arthur Rank Organization.

The Walking Machine. 16mm black-and-white sound. 516 feet, 14 minutes. Released by The American Foot Care Institute, 1775 Broadway, New York 19, this film is available without charge to schools, clubs, industrial groups and community and health organizations. Foot care and prevention of pedal ailments is the film subject, showing visually why one out of every three persons in this country complains about aching feet.

A Natural Playground. 16mm sound. Princeton Film Center. This film takes its viewers on an informative tour of Palisades Park, an area of beauty that extends along either side of the Hudson River in the states of New York and New Jersey.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233)

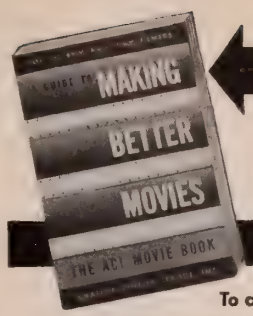
Of HOME MOVIES, published monthly at Los Angeles, California for October 1, 1949.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Charles J. Ver Halen, Sr., 9014 Larke Ellen Circle, Los Angeles 35, California; Managing Editor, Will Lane, 8319 Kirkwood Drive, Los Angeles 46, California.
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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

CHARLES J. VER HALEN, SR.
(Signature of publisher, owner.)

Sworn to and subscribed before me this 20th day of September, 1949.
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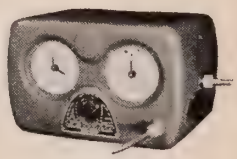
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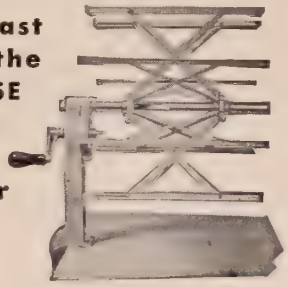
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Visual Aid Sources Listed

Two booklets providing information on sources of visual aids have been revised by the Eastman Kodak Co.

"Visual Aid Sources for Motion Pictures and Filmstrips," lists indexes of motion pictures, film-strips, and sound slide films for education, business and industry, religion, and other fields, as well as periodicals announcing new releases. It also lists some organizations offering film information service. The indexes describe each visual aid; give sources from which it can be obtained, and the terms of loan, rental, or purchase.

"Selected References on Photographic Visual Aids," lists many of the significant books and booklets written in the past ten years, together with a brief abstract or statement about each. It also lists the principal periodicals carrying articles on the subject. It does not list individual articles unless reprints are available. Within each sec-not list individual articles unless reprints are available. Within each section, references are arranged alphabetically according to the most significant word in the title. Copies of the booklets may be obtained without charge, on request to Sales Service Division, Eastman Kodak Co., Rochester 4, N.Y.

BOOK REVIEWS

CALIFORNIA, a guide to the Golden State, American Guide Series, by Federal Writer's Project, WPA, 6x8 inches, 714 pages, illustrated, Hastings House Publishers, New York, $4.50.

This important reference, first published 10 years ago, and unavailable for a while, has now appeared in its sixth edition, so that copies again can be obtained.

Because of the great expense involved in gathering, writing and checking the material, this handsome book probably could not have been made available at less than twice its price without governmentcooperation. Although written 10 years ago, most of the information is still current.

A total of 26 guides are in the series, heac containing a wealth of information on the region covered. Lewis Mumford is quoted on the jacket, "This series of American guidebooks is the first attempt on a comprehensive scale to make the country itself worthily known to Americans. . . . These books are the finest contribution to American patriotism made in this generation. They give to contemporary Americans the opportunity to know and understand intimately their country, as they never had the opportunity, without a lifetime of leisure, to do before."

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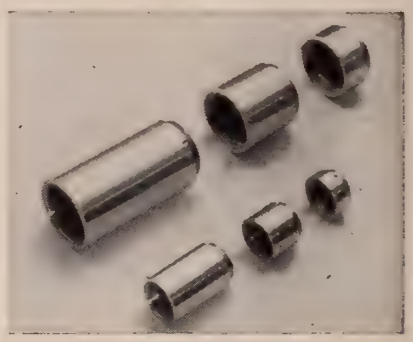
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• *continued from Page 626*

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The case furnished with the Cine-Voice equipment carries the camera, amplifier with batteries, microphone, headphones, microphone-cable, and mike desk-stand, all complete and ready for operation.

Travel In Europe

• *continued from Page 631*

chased from the rough stalls which line the street.

Our "curious spectator's" attention is caught by a table laden with plaster statuary (MS of stand). A hoarse-voiced character runs the stand (MCU of barker). We notice the statues for sale (CU of statuary). From behind the barker, we see the faces of the customers (MS of interesting types purchasing items).

Other stands attract attention, and also small bits of human interest—a child crying because she has been refused a rag doll by her mother—or a rough old lady trying on some nondescript hats. The "curious spectator's" impressions are climaxed from a high vantage point with a long, overall picture of the crowds thronging the street (LS of crowded Petticoat Lane). This would complete the intimate impression or sequence of a picturesque part of London.

I try to think in terms of complete sequences or stories. A small thread of continuity can hold together, for example, some sequences of San Francisc. To achieve a smooth effect, a device is needed to bring these sequences together. A close-up of a small notebook can list the names of the various locations, headed "Things to See in San Francisco." A hand and pencil checks off each name, followed by your footage of that particular place. The last shot is the notebook closing. Such simple devices can easily be used to hold together a miscellaneous collection of travel shots, and give the impression of a finished production.



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Christmas Filming

• *continued from Page 623*

"For Baby." A close-up of the card, shot on a titler is followed by scenes of the child receiving and opening the package.

Another sequence begins with a long shot of the completely decorated tree. The scene dissolves to show Dad, in Santa costume hanging toys on the tree. Then, in a long shot, he tiptoes to the nursery door to glance at the child. This serves to introduce the baby and justifies the close-ups of the "sleeping beauty" which everyone likes to film.

Standard practice and hard to beat are the Christmas morning shots of a child (or children) waking up, jumping out of bed, and dashing to see what Santa has brought. If lights and tripod are set up the night before, they will be ready to film the child as he comes through the hall and catches sight of the tree. The happiness and amazement of the moment is seldom duplicated.

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The big family dinner gives a chance for everyone to get in on the act. Uncle Steve, perhaps is the practical jokester who substitutes a dull knife for the sharp one Dad needs to carve the turkey. Medium shots and close-ups show Joe making the substitution. Dad gets into the act as he saws unsuccessfully on the turkey. Cut in close-ups of his face. (These fill in-shots may be taken later if everyone is in a hurry to eat.) When mother thinks things have gone far enough, she produces the good carving knife. Now some close-ups of



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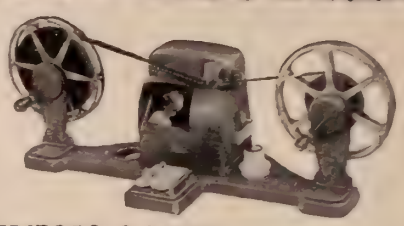
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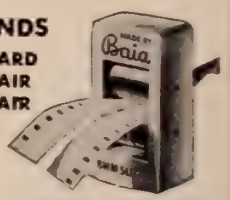


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Dad and his deft carving. And don't forget to end the sequence with Dad's revenge. He serves Uncle Joe the turkey neck for his portion!

To round out a Christmas film with a punch, shoot a running gag and title combination. Quite simple to do, it's a variation of the oldie of wrapping a gift in the center of a series of nesting boxes. Figure out how many titles you need for the film. Do not include "The End" title. Print the main title on the cover of the first box. Wrap it in wrapping paper. The postman delivers it to Junior at the door. Junior tears the wrapper from it, stares at the card. Close-up of card reads:

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Now fade in your movie. When next title is needed, show Junior taking off another wrapper. He finds another card, with the next title. On the title just before the end, Junior finds a gift wrapped in tissue paper. At the end of the picture Junior unwraps his gift. It is a necktie on which is embroided "The End" in large letters. Fade out.

All the shots suggested in this article can be made with any amateur movie camera, either in color or black and white. For best results and adequate overall lighting it is well to have four No. 2 Photofloods in reflectors. Or use the reflector-flood lamps which have the reflector built in. Have a suitable extension cord. Shooting closeups conserves light, assures adequate lighting and gives a fine color pattern on the screen. Be sure to light the background as well as the object being photographed as color does not look well with deep dark shadows.

Complete the holiday theme with a sequence on New Year's. Not many people continue the old custom of the New Year's "at home" but if you do, here's a chance to get a lot of old friends down on film. Why not a sequence of visual, instead of the usual written resolutions?

For example, shoot Dad swearing off tobacco, only to find that every time he passes the cigar box the cigars rise and stand on end, to taunt him. To film this, place several cigars on the top layer fastened together with a long black thread. Make a close-up with the light near the camera and a dark background so the thread will not show.

At any party, don't overlook the possibilities of a colorful pattern shot with appetizing canapes arranged in a tray. Close-ups of a champagne bottle being opened, ringing bells in a church tower and showers of confetti symbolize the demise of the old year and the birth of the new, and are simple shots to get. Shoot them when convenient and splice into the story later. However you do it, the important

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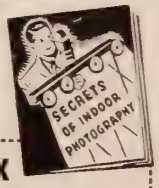
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thing is to capture some of the fleeting moments of holiday happiness which will bring repeat performances every time they are shown.

Tricky Effects

• *continued from Page 621*

only the rope edge is apparent on the screen. When the dauntle's hero trips lightly across, the plank will bend and sway with his weight just as a rope would.

Camouflage the ends of the plank with rocks or vegetation. In editing, insert some long shots of high buildings to emphasize the impression of height.

One more camera stunt should be included in any list of easy-to-do effects which can bring variety and drama to the home movie screen.

The under-belly closeup shot of a moving vehicle is always effective, whether filming a climatic chase or a trick train wreck.

The chief problem is selecting a location. The camera is to be safely ensconsed in a hole or pit where it can shoot as the train or auto roars overhead. A culvert, bridge or other declivity provides a natural location, or a pit may be dug in the earth and carefully covered with planks. Select a downgrade so the camera will shoot at an angle above the horizon.

With slow-moving subjects, shoot at 8 or 12 frames per second to accelerate the activity. Higher speeds, 32 or 64 frames, provide a slow motion effect on the screen. With both slow-motion and fast-motion shots, a variety of effects can be obtained.

This "worm's eye view" shot need not be limited to vehicles. Horses, and even people walking will seem to walk right over the screen—making your audience duck or scream in self defense. Try it and see.

Cine Color Paradise

• *continued from Page 629*

Yukon Territory, with the aid of a contrivance called a "rocker." I was naive enough to believe the story, and to gave him a small donation. Upon my return to Dawson the following year, I saw this character at the same spot still claiming that we was extracting gold at the rate of $15.00 per day. I then learned that the money was extracted from gullible tourists, and not from the soil.

Boarding a plane, I flew to Fairbanks, Alaska, where on June 21, the longest day of the year, the midnight baseball game attracted many photographers.

At Ft. Yukon, an hour's flight with a bush pilot from Fairbanks, and just North of the Artic Circle, I got shots

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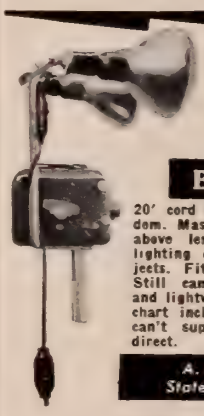
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of the sun reflected in the Yukon River at midnight. From June 10 to July 6 each year, the sun is visible for 24 hours. On the shortest day of the year (December 21), the sun is barely visible on the horizon, and only for an hour.

Mt. McKinley was a *must* on my schedule, but I had to wait weeks for clear weather. The 20,300-foot-high temperamental giant, North America's highest peak, shows off only on clear days, when the white capped peak dramatically pierces the blue sky.

En route to Nome, we flew over Big Diomede Island in Russian Territory, and Little Diomede Island in Alaska Territory. They are separated by only two miles of water and the International date line. When it is Sunday in Little Diomede it is Monday in Big Diomede.

Glacier Breaks Up

Anchorage, the largest city in Alaska, and the focal point in the chain of Alaska's air defenses, has a population of 25,000 supported mainly by the U.S. Government. From the many points of interest near here, I chose Lake George, 70 air miles away. Hemmed in by three glaciers, the water in this lake rises each summer until it breaks through an ice dam created by the Knik Glacier. In one week, this lake, 16 miles long and four miles wide, drops 150 feet until it is completely empty. More than 500 billion gallons of rushing water cut a gorge between the glacier and the mountain. Great walls of blue ice over 200 feet high topple into the chasm.

After the lake has emptied, the glacier moves against the mountain again, sealing the lake, in preparation for next year's performance, while thousands of icebergs are left stranded on the dry bed of Lake George.

The break up of Knik Glacier has been photographed only four times, due to the inaccessibility and risk involved in reaching this place. While in Anchorage, I met Andrew Snyder, who is one of the few men to have seen this world's wonder and, we prepared to photograph the event.

After a perilous landing among floating icebergs in a single motor plane equipped with pontoons, we packed in with our equipment to a camp site three miles distant.

Day and night for a week, huge walls of ice cascaded into the gorge. After taking pictures, the lake being dry, we had to hike seven miles to a lagoon where a plane could pick us up.

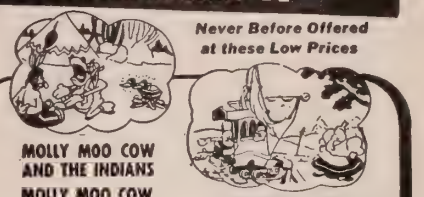
I returned with Snyder the following summer to shoot the spectacle again and to get shots of the flood and the stranded icebergs that we missed the year before.

I have seen many films of Alaska, but most of them were taken in dismal,

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See Page 656

rainy weather. I conceived the idea of photographing Alaska in sunshine, little dreaming it would take me four summers to accomplish this, but thanks to Kodachrome, I believe I have captured some of the color and grandeur of a great, photographically uncharted area.

THOMSEN'S TECHNIQUE AND EQUIPMENT

PROJECTED AT THE rate of 20-frames per second, Carl Thomsen's 2-reel travelogue runs 1½ hours. The 20-frame projection rate speeds up the action of shots made at 16 fps.

The sound background, Tschaikowsky's Sixth Symphony, the Alaska Flag Song, and a sound-effects record purchased from a radio supply store, is carefully timed to point up climatic moments in the film, such as the breaking up of the ice glacier.

To photograph the midnight sun, he set the camera up on a tripod, and took a series of single frame exposures, about 5 seconds apart, for an hour. On the screen, it runs about 50 seconds, during which the sun is seen to move steadily across the horizon.

Thomsen uses a Cine Kodak Special camera, and a Cine Kodak 16, magazine loading. The latter was taken along as an emergency camera, but was used to film many shots. The standard 1-inch lens was used mostly, although a wide angle lens, and a 2-inch lens also was included.

A 6-inch telephoto (f/4.5) was used in filming distant animals, such as bears hunting salmon, and trumpeteer swans taking off, however, Thomsen found that haze and heat waves made it difficult to get sharp footage with the telephoto, and it was seldom used.

In addition to Kodachrome, daylight type, some Kodachrome Type A (photoflood type) was used in filming ice scenes. The latter film provided a bluish cast well in keeping with the subject. No filters were used. Practically all of the shots were made on a tripod.

The biggest problem was weather. Only a clear, unclouded sun can provide sparkling, colorful illumination for scenic views. The best time to shoot is after a rain, when the sun comes through into clean, rain-washed atmosphere, and nature's brilliant colors show up to best advantage.



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● USED 50 ft. 16mm Empty mag., 6 for $2.00. Reloads 50 ft. size, 6 for $2.00. Super XX 16mm Mag. Film with processing only $2.00, 3 for $5.50. Add 30c postage. ABBE FILMS, 503 Fifth Ave., New York 17, N.Y.

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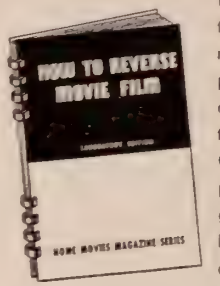
● "HOW to Expose Ansco Color Film" by Lars Moen should be on your movie library shelf. A working handbook for the photographer using Ansco color material, it discusses shutters and lenses, color lighting, three-dimensional color pictures, portraits, color temperature, exposure meters, composition, exposure tables, mixed color light sources and many other subjects so valuable to the movie maker. Only $3.00. Write to VER HALEN PUBLICATIONS, 3923 W. Sixth St., Los Angeles 5, Calif.

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Slant Lines Decrease Visibility

Two scientists studying the sharpness of vision have come up with an experiment you yourself can try with your daily newspaper.

The two researchers, George C. Higgins and Keith Stultz, found that parallel lines are less visible when viewed at an angle of 45 degrees. They are 10 to 20 percent harder to see at that angle.

You can easily see this effect when you look at a newspaper halftone picture, which is made up of rows of tiny dots and serves very well as a test object.

Turn the newspaper picture halfway to the right or left so that the lines of dots are either vertical or horizontal. The result, if you have the picture at average reading distance and if it is of moderate density, is that you will see the lines stand out in the picture.

By turning the picture back to normal position, so that the lines of dots are at an angle of 45 degrees to the horizontal, the systematic array of dots disappears. There is marked increase in the clarity of the picture.

This is one of the reasons that newspaper halftones are usually made with two sets of parallel lines passing diagonally rather than vertically before your eyes.

B&H Government Contract

The Bell & Howell Company has been awarded over $1,340,000.00 in government contracts. The two largest orders were for several hundred Model 70-DE 16mm motion picture cameras, and for 216 of the Model A-6 camera. This is a special type of aerial motion picture camera developed by Bell & Howell for the Air Forces for use in bombing planes. Substantial deliveries under these contracts will not be made until 1950.

During World War II, B&H engaged in the manufacture of precision equipment for the Armed Forces, including the gun camera, the tank gun telescope, and the bomb-spotting camera which was a special adaptation of the well-known B&H Eyemo newsreel camera.

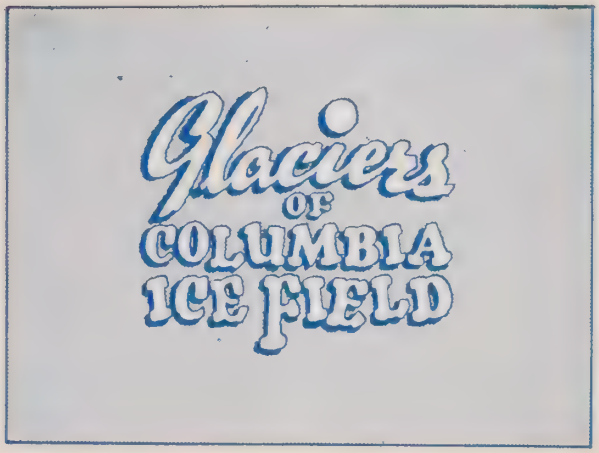
The B&H Lincolnwood plant in Chicago houses the largest laboratory devoted exclusively to the science of motion picture equipment manufacture. The company announced the appointment of Carl Stauff as coordinator of government sales. Stauff will be responsible for interpreting needs of the various armed services.



















THESE TITLES are desiged for use in a "typewriter" type of titler. They may be filmed wiith any camera or lens, utilizing a 5-diopter supplementary lens, at a distance of 8 inches from auxiliary to title, with lens set at infinity mark. To save these titles for future use, they may be cut out and pasted on light cardboard of suitable size to fit your own titler.

Kodak
TRADE MARK

Lower prices suggest that this Christmas you . . .

Get a Cine-Kodak Movie Camera



Equipment prices are down . . . film is plentiful—it's time to treat yourself to a newer, better movie camera. Two of the famous cameras shown here load with magazines. The "Reliant," Kodak's newest, offers the ease and economy of sprocketless 8mm. roll loading. All three cameras have fine, fast lenses—ideally suited for the Christmas movies you'll want to make indoors this season. Make your choice with confidence!
Eastman Kodak Company,
Rochester 4, New York.



Cine-Kodak Reliant Camera — New, compact, competent. Fixed-focus *f*/2.7 lens; slow motion; built-in exposure guide. (Accepts accessory telephoto lens, too.) New low price, $79. With *f*/1.9 lens, $97.50.

Prices include Federal Tax

Cine-Kodak Magazine 8 Camera — 3-second magazine loading; fast, precision *f*/1.9 *Lumenized* lens; adjustable finder for standard and all accessory lenses; slow motion; built-in exposure guide. New low price, $147.50.

For movies big enough for shows in clubs and auditoriums, as well as at home, Cine-Kodak Magazine 16 Camera with superb "Ektar" Lens. New low price, $175.

Now—new low prices on Cine-Kodak 8mm. Films . . . all Cine-Kodak Cameras. Most Kodak dealers arrange time payments, too.

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